

# The Sketch

No. 1397 —Vol. CVIII.

WEDNESDAY, NOVEMBER 5, 1919.

ONE SHILLING.



MANNEQUIN AND MESSENGER! A BEAUTY FROM "BABY BUNTING."

Miss Mercia Swinburne, who plays the part of the leading mannequin in "Baby Bunting," at the Shaftesbury, as well as that of a girl messenger,

is a young actress endowed with an excellent voice, and is a good dancer: her other attractions are evident.

*Photograph by Malcolm Arbuthnot.*





"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND.."

By KEBLE HOWARD ("Chicot.")

### Bankrupt England!

A large number of excellent people are quite convinced that England is on the point of bankruptcy. This seems a pity—a pity, I mean, that these nice people should feel so gloomily about England. Let me assure them, if their spirits are high enough to permit of a glance at the pictorial Press, that England is very far from being bankrupt. The coffers of the State may be empty, but the coffers of England are as full as (or fuller than) ever.

Lord Milner, for whom I have a profound admiration, has evidently been reading this page. Addressing the House of Lords, Lord Milner advised their Lordships that the professional classes had not made fortunes out of the war; that, on the other hand, they had been very hard hit by the war; and that the money necessary for purposes of State ought not to be wrested from the professional classes, who would, if further taxed, sink quietly and unostentatiously out of existence.

So far as I am aware, Lord Milner is the first statesman to tumble to this great truth; and the professional classes, who are the brains of the Empire, may possibly survive to bestow the blessings of Science and Art on future generations. In the meantime, let us look a little further into this question of bankrupt England.

### Where is the Money?

If England is so wealthy, where, many people will ask, is the money? The answer is that the money is in the hands of the victimised few. Money is like that—it has a fancy for getting together. Money hates loneliness. A ten-shilling-note will never rest until it nestles up to a pound-note, and a pound-note has a passionate desire to find itself in company with fivers and tenners. That is why money is so lumpy. It is not the fault of the rich that they have so much; it is the natural instinct of money itself to live in bunches.

Consider these figures. There are 1,940,000 people with incomes under £130 a year. They are poor. Then there are 3,273,000 people who get anything from £130 to £1500 a year. They have to pay income-tax, and just manage to keep out of the bankruptcy court.

There are 40,000 people whose incomes vary from £2500 to £5000 a year. These are not poor, but you could not call them rich. Still, one need not shed tears over them. Then we have 1800 people whose incomes are over £15,000 a year. They are well off. They have no excuse for wearing old clothes or down-at-heel boots.

257,000 people have between £40,000 and £50,000 a year. I think I should call them rich, but they are not at the top. There are even more people—270, in point of fact—who get from £50,000

to £75,000 per annum; and another 270 who pay tax on £100,000 a year.

### The Great 148.

Still, we are not at the top. There are 148 people who receive "much more" per annum than £100,000. They get about £5000 a week, let us say, or £700 a day, or £30 an hour, even for the hours they are asleep. How would you like to have ten shillings a minute? Every time the clock ticks they get tuppence. Think of that—every tick of the clock! They are richer than taxi-drivers. If their money were converted into copper, there would be a steady stream of copper all day and all night, week in, week out, year in, year out, never ceasing for a single instant. You could hold your hat under the stream for five minutes and pocket £2 10s. If you left your hat under the tap whilst you had lunch, there would be £30 in it by the time you got back.

And yet, as I said at the beginning, there are a large number of excellent people who are quite convinced that England is on the point of bankruptcy. She is on the point of no such thing. If these ten-shilling-a-minute heroes cared to step forward, England could be on her feet in a trice, and we should all be happy—and, it is even possible, fairly taxed.



A RECENT BRIDE: MRS. RICHARD PINTO (FORMERLY MISS GLADYS HIRSCH).

Mrs. Pinto was Miss Gladys Hirsch, and is the elder daughter of Mr. and Mrs. Adolph Hirsch, of 10, Upper Brook Street. Mr. Richard James Pinto, M.C., Coldstream Guards, is the only son of Mr. and Mrs. Eugene Pinto, of Gloucester House, Park Lane.—[Photograph by Rita Martin.]

are not here to cavil. These screen figures are, I say, almost lifelike. They stab, and rob, and fall into buckets of water just as naturally as you and I do these things every day of our lives. One thought the extreme of realism had been reached.

But no! Thanks to the Swedish gentleman, they will now talk! They will talk the sort of talk you read on the screen when the perspiring characters cannot convey the author's meaning by their actions. They will say, "You? You? YOU?"—and the other man will reply, "Yes! ME! ME!" Then the first man will shoot, and the stage-manager will hit the mattress a fierce whack, and Histrionic Art will attain its dizziest eminence since Noah sat down on a pumpkin to amuse the boys.

### A Talking Film.

There is much rejoicing in film-land. A Swedish engineer claims to have solved the problem of the "speaking film," having obtained by a method of photography the absolute synchronisation of movement and sound. The invention has been demonstrated to a number of Press representatives, who were most enthusiastic in their comments.

Enthusiastic? So I should think! Imagine what this invention means! Picture to yourself the leap forward in æsthetic joy! The figures on the screen have long walked and moved and behaved almost as naturally as human beings. Certainly, very few human beings can walk fifty miles an hour, but that is a detail. We

### NOTE TO AMATEUR PHOTOGRAPHERS: SOCIETY SNAPSOTS.

The Editor of "The Sketch" is always pleased to receive amateur photographs of Society house-parties, shoots, and social events generally, with a view to publication. All photographs submitted should be fully titled. All used will be paid for liberally. Snapshots should be addressed to The Editor, "The Sketch," Milford Lane, Strand, London, W.C.2, as quickly as possible after the event.



## THE CHOSEN OF ETON: APPOINTMENTS FOR THIS HALF.



MR. F. M. G. GLYN: KEEPER OF THE FIELD.



MR. R. FOTHERGILL: CAPTAIN OF THE OPPIDANS.



MR. H. D. SHELDON: KEEPER OF THE FIVES COURTS.



MR. R. G. C. PARRY OKEDEN, K.S.: JOINT EDITOR OF THE "ETON COLLEGE CHRONICLE."



MR. W. LE B. EGERTON: CAPTAIN OF THE SCHOOL.



MR. C. N. V. HELY-HUTCHINSON, K.S.: SECRETARY OF THE MUSICAL SOCIETY.



MR. G. J. YORKE: JOINT EDITOR OF THE "ETON COLLEGE CHRONICLE."



MR. H. GUNDRY: KEEPER OF THE FIVES COURTS.



MR. I. J. PITMAN: KEEPER OF THE WALL AND KEEPER OF THE FIELD.

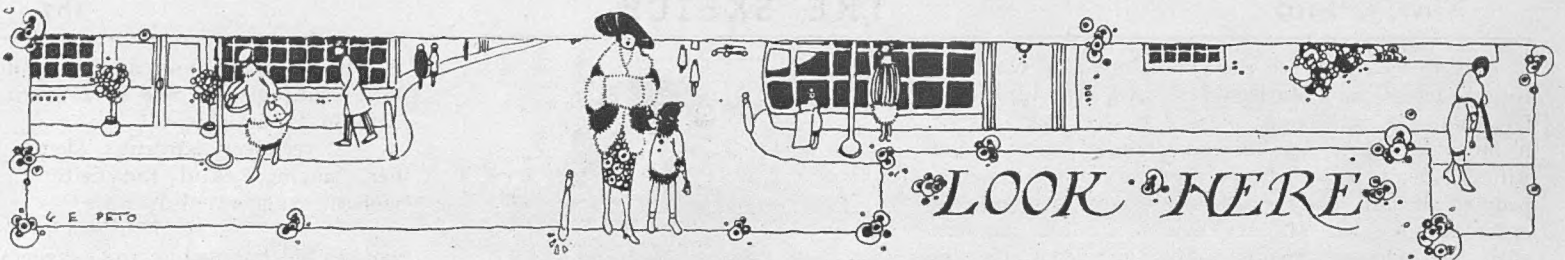


MR. J. BABINGTON-SMITH, K.S.: KEEPER OF THE WALL.

The new appointments for this half have recently been made at Eton, and our page shows ten of the most important boys at the school. Mr. R. Fothergill, Captain of the Oppidans, is, of course, a member of the Eton Society, of which Mr. M. J. Babington-Smith is the President, as well as being one of the Keepers of the Wall. Mr. I. J.

Pitman is the other Keeper of the Wall, and a Keeper of the Field also. Mr. G. J. Yorke, Joint Editor of the "Eton Chronicle," is also auditor of the Eton Society. Mr. W. le B. Egerton, the Captain of the School, is also a Member of the Eton Society, which is a company of twenty-two.—[Photographs by Hills and Saunders, Eton.]





"WAGNER in English! How frightfully insular we are, really!" said the Critic; "you know the sort of translation we are likely to get, don't you?—that special brand of Covent Garden English, about the worst thing ever perpetrated!"

"Well," said Mariegold (always critical of the Critic), "wouldn't it have been more insular if Sir Thomas Beecham had cut Wagner all together? You don't imagine anybody feels exactly jolly about the translation, do you? But it had to be translation or nothing. A whole evening of loud German libretto would have been rather sudden, wouldn't it? without any previous chance of getting acclimatised to gutturals. I've no intention of turning a deaf ear to German, when it comes my way in due course, and when I've a reason for wanting to hear it. But, *Götterdämmerung!*—excuse my language—what a plunge it would have been if Beecham had given us three hours of pure Teutonic right away. Don't you agree?" she said, turning to her hostess, a benevolent neutral in all these encounters between Mariegold and the Critic.

1. Freddy Filmer's hobby is photography, and, meeting Angela the other day, he lured her into a tea-shop and attempted to persuade her to let him photograph her "as a nymph or something." Angela wouldn't dream of consenting, of course!

"I heard a curious thing to-day," said our hostess, thinking to divert the Damsel from her prey. "I do not know how true it is—but I heard that Princess Lichnowsky has been in London. You remember how suddenly she

left when war was declared—so suddenly that she did not pack even her personal belongings: the poetry book she had been reading the night before; the photographs of English women friends, with affectionate messages scrawled over them; the John drawing—I think it was a John—and many other London relics. And now, they say, she has been to see about those and other things."

"And I," said I, "was told she came to plead the cause of the German infants, to beg the sympathy of her friends of the past in the matter of the cows."

"Exactly," said Mariegold; "there you have the peg—the two pegs—for the story. And so, of course, somebody invents it. Even if she didn't come somebody would have said she did; and even if she *did* come, somebody who didn't know would still have said she did. Anyway, I'd rather have a few specially selected Germans, with good English accents and good excuses, coming back for a day or two, than have German slung at me for three hours on end at Covent Garden!"

By no manner of means can Mariegold be persuaded to let go once she has fastened on her objective.

"It makes me tired," she went on, "to be called insular. Yes (the Critic had expostulated), yes you did, two minutes ago. Now, look here, look at the King of Spain. Does London like anybody better? He's not at all British to look at; he doesn't resemble Lord Lonsdale the tiniest bit, either in features or complexion! He talks and gesticulates, and we don't. He talks and smiles so fast that he can never smoke one whole, consecutive cigar. And he goes to Mass! And yet everybody likes him. I don't mean only privileged persons, like Lord Desborough or the hall-porter at the Ritz or other people who know him and have good reasons for liking him. But everybody else, even taxi-drivers, who are not noted for their loving dispositions. And yet you still call us insular."



2. A woman's "No," however, is proverbial; and this is the photograph which Freddy Filmer succeeded in getting.

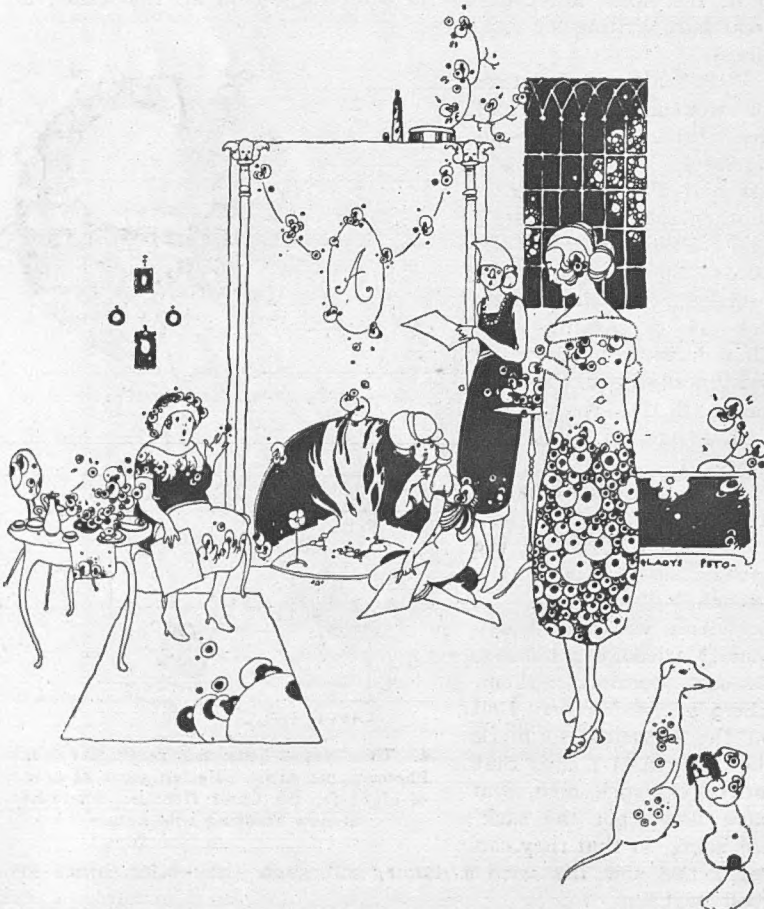
"At any rate, less insular than we were once upon a time," I said. "Have you heard the ancient rhyme about a former King?"

"The King of Spain, him  
Is a Paynim,  
A follower of Mahound;  
And pity it were  
If lady fair  
Should marry a Popish Hound."

"Very neat and—and very insular," admitted Mariegold, "How deliciously absurd of the poet to call him a Pagan, a Moham-medan, and a Papist all in one breath."

"I went the other Sunday to Westminster Cathedral, half expecting to see Alfonso," said our hostess, "but found Diaz there instead, very stern and stalwart, in furs."

"And I, better advised," said Mariegold, "went to St. James', Spanish Place, and found myself trying to say my C. of E. prayers among the Spanish Dukes and Condesas. All very devotional inside—but in the porch, what a torrent of talk! Church porches are always noisy abroad, after a service. Especially after a long service. You see, all the pent-up volubility and gestures are suddenly released. And the Spaniards are better at it than the Italians, judging by Spanish Place the other Sunday."



3. When Angela had Miss Kitten Cattle, Aunt Babsie, and Miss Proffetein to tea to show them the photographs, three such scandalised people were never seen—but in their hearts they envied Angela.



"It was easy to see the Queen of Spain was glad to get here," said Mariegold. "All her old friends felt that she was really pleased to see them—that it meant a lot to her to shake hands again. King Alfonso dealt as much as possible with the newer people, and all the semi-business arrangements, in order to give her Majesty every possible moment with her closest friends. He met the Geddes Brothers, and got on well with them, and quite a number of people who have been more or less discovered during the war. Alfonso's a great card for keeping abreast of things—as keen as a Toledo blade for new impressions. But Queen Ena—why, she had four years to make up, and talk over, with the old, old friends."

"And they lost no time in calling on her," said our hostess. "It's not often that the King and Queen, for instance, pull up at the Ritz. It's more or less strange ground to them."

"Of course, when you come to think of it, the King and Queen are not hotel and restaurant people," said Mariegold. "It never struck me before—that at these places where you are supposed to meet everybody, you never do, by any chance, meet King George or Queen Mary! I liked to see the 'Spains' in the thick of the restaurant crowd one day, at the centre table, the next near the entrance. But I suppose to the Buckingham Palace people the Ritz and the Carlton and Claridge's and the Berkeley and the Savoy and Scott's, and all the dear old homes away from home where we do our feeding, are mysteries."

"As mysterious as my two-and-sixpenny *déjeuner français* in Soho would be to Mme. Merry del Val or Lady Curzon of Kedleston," I said.

"But I have seen your 'smarties' in Soho," said Mariegold. "I've seen Lady Lytton (they tell me she was exquisite at King Alfonso's dinner-party) in the Greek Street region; and Millicent Duchess of Sutherland has been an explorer in her day."



5. When Freddie escaped from Kitten and Miss Proffetein he met Aunt Babsie, who would be only too delighted to pose as a mermaid or anything.

"I have been obliged to give up those Bohemian haunts," said the Critic. "They tell me the omelettes are made from liquid Chinese eggs, preserved in barrels!"

"But surely," said Mariegold, "you, who preach art for art's sake, should swallow your omelette for the omelette's sake; should judge it on its merits and not inquire into its origin and religion and ancestry and all that. Besides, Soho does buck up one's ideas. I'll never forget an evening I spent in those foreign parts with Ethel



4. Next time Kitten Cattle met Freddie Filmer, she coyly explained how she would love him to photograph her—as a wood-nymph, or anything else. Miss Proffetein is hovering in the background, waiting to catch Freddie alone to put forward the same request.

Winston would never have been able to come to terms about anything so pleasant. It's a gem of a farm! It will be a change after the gorgeous turmoil of their Futuristic dwelling Hyde Park way."

"How many excitements we've had and are having," sighed Mariegold. "Millicent Duchess of Sutherland re-married!"

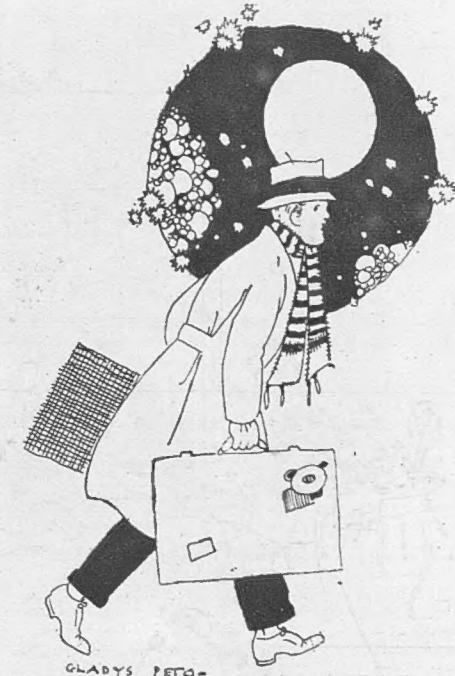
"Yes, how unexpected!" said the Critic.

"Well, hardly that," said Mariegold. "She had domiciled in France on purpose—to avoid confiding in everyone here, and for other reasons. But it was hardly a surprise. It always seemed to me that the other was a war episode. She remained, at the back of it, the same Millicent Duchess of Sutherland all the time; a great lady waiting for happiness."

"It's a time of change for women, anyway, and she typifies it," said Mariegold. "There's Lady Astor at Plymouth—she's another augury of change. And Peeresses in the Lords! I regard this first anniversary of the Armistice as a turning-point. They have been throwing out superfluous staff officers hard, all this week; and that's one of the best ways of celebrating it, even if it means that a few pals of mine lose soft jobs. They'll be all the better for it, after the wrench."

"And you, my dear," said Mariegold's hostess, "must comfort them. There's the Victory Ball on the eleventh, to mark the day. And I hear that lots of youngish men, who have lately got the sack, are going, so that they can begin the new life with a dance, and show they take things in good part."

"And I'm going, of course," said Mariegold, "to help things along. It will be as good as a New Year's Eve."



6. This was a little too much for our Photographic Artist. He left town at dead of night for the Outer Hebrides, where he is now studying wild nature.



## A TOPICAL BUDGET: ROYALTY AND SOME OTHER NOTABLES.



STARTING ON A SHOPPING EXPEDITION: THE QUEEN OF SPAIN.



IN RURAL RETREAT: GEORGES CARPENTIER, THE FRENCH BOXER.



MARRIED TO LIEUT.-COLONEL HAWES: MILLICENT DUCHESS OF SUTHERLAND.



IN A REMARKABLE DIVORCE CASE: MRS. EVERITT, THE "GIRL WIFE."



STROLLING ABOUT THE FRENCH CAPITAL: THE SHAH OF PERSIA.



AT THE GUILDHALL: LADY COOPER, THE NEW LADY MAYORESS.



AUSTRALIAN AND ENGLISH: FELTON, THE NEW SCULLING CHAMPION (WITH BARRY).



JOINT WINNER OF THE ARMY SWEEPSTAKE: MR. H. MEADOWS.

The Queen of Spain has been staying at the Ritz.—Georges Carpentier, who will meet Joe Beckett in December for the Heavyweight Championship of Europe, is now in the country with his dog Philip. Mme. van den Bruck, mother-in-law of the boxer's manager, cooks all his meals.—Millicent Duchess of Sutherland was married, in Paris, on Oct. 27, to Colonel G. Hawes, D.S.O., M.C.—Mrs. Everitt, wife of Major Sidney Everitt, sought a judicial separation from her

husband, while he brought a counter-charge. Both failed.—The Shah of Persia spent some time in Paris on his way to town.—Lady Cooper, the new Lady Mayoress of London, is interested in London hospitals.—Felton, the Australian Sculling Champion, met Barry, and wrested the Sculling Championship of the World from him.—Mr. H. Meadows won £5589 for 5s., as he bought a half-share in the Army Sweep on the Cambridgeshire, and drew Brigand.



## OUR POLITICAL PEERESS—AND OTHER SOCIETY PICTURES.



1. HAPPY IN THE COUNTRY: LORD AND LADY EDWARD HAY.

2. A BRIDE OF THE YEAR: MRS WILFRED WATSON.

3. THE POSSIBLE M.P.: VISCOUNTESS ASTOR.

Vicountess Astor's decision to stand for Parliament now that accession to the title has sent her husband to the Upper House has been much discussed. She will make a fine candidate, as she can deliver a speech with plenty of "vim." Lady Astor is the daughter of Colonel Chiswell Dabney Langhorne and sister to Mrs. Charles Dana Gibson, wife of the artist. Lady Astor and Mrs. Gibson

were the original inspiration for the famous "Gibson Girl."—Mrs. Wilfred Watson is the only child of the late Mr. Arthur Wills and Mrs. MacCulloch. Her marriage to Mr. Wilfred Watson, son of the late Lieutenant-Colonel S. Watson, took place in July—Lord Edward Hay is the brother of the Marquess of Tweeddale. He married the only daughter of Major and the Hon. Mrs. Cameron Barclay.

Photographs by Poole, Waterford; Hoppé, Bertram Park.





IS there any exact parallel to the war service of Mr. Balfour, which is now definitely terminated by his retirement from the Foreign Office? I can think of none; the nearest is Gladstone's emergence under the stimulus of the "Bulgarian atrocities." But most critics are agreed that the later Gladstone was by no means

Foreign Office, Lord Curzon will find himself at congenial work, as he has held several F.O. and diplomatic positions, having been Viceroy of India, Under-Secretary of State for India, and Under-Secretary of State for Foreign Affairs.

*Always Welcome.* Everyone was delighted to welcome King Alfonso and Queen Victoria. The King is

a sportsman, and his wife was a British Princess before she became Queen of Spain; both these things are passports to the heart of the British public. The King was travelling incognito, but that did not prevent much coming and going between the Ritz and certain great houses, and the stream of callers flowed almost all day, the process being repeated after the arrival of the Queen. Officially the visit was of a strictly "private" nature, though there were whispers of political conversations undertaken in friendly fashion. Possibly they will bear political fruit later. Anyhow, it seems an excellent method of arriving at a clear understanding of matters of moment to both countries.

*The Great Ball.* Some money, but not too much, will be spent on decorating the Albert Hall for the Victory

Ball II. on Nov. 11—the anniversary of Armistice Day. The economy is all to the good. After all, the cause is the thing, and needs, in this instance, every bit of help a generous public can be persuaded to give it. Infant welfare work is an important item in the national programme. If England is going to be a place fit for heroes to live in, we have got to see that there will be the right sort of people inhabiting it in the future, and the proceeds of the Ball will lend a hand in the process.

#### *Working Hard.*

Lady Hulton, who is one of the moving spirits of the affair, has had plenty of organising experience, and is one of those rather rare people whose enthusiasm is coupled with a capacity for getting things done. An imposing array of strawberry-leaf wearers heads the list of patrons. Countesses, Viscountesses, and mere "Ladys" swell a long list, and a procession "quite different from anything else" is being organised. Me for the lady in black velvet who will probably represent "Coal," every time. With the R.A. Band and the Syncopated Orchestra, every variety of musical taste should be satisfied.

*Very, Very Cross.* Mayfair is still chuckling over the affair of the well-known lady of title—a musical enthusiast, too—who, arriving something like an hour late for a select concert, found her entrance barred by a stalwart attendant who requested her to wait until at least the movement was finished. This led to a demand for the manager, whose humble attempts to placate the lady led to his being accused of insolence for a desire to "teach me manners." Nothing he could say had any effect, but the conversation did have the effect of allowing the unfortunate musicians to finish in peace.



A BRIDE-TO-BE: MISS MOIRA GRATTAN-BELLEW.

Miss Moira Grattan-Bellew, whose engagement to Mr. James D'Arcy, eldest son of the late Mr. Hyacinth D'Arcy, D.L., and of Mrs. D'Arcy, of New Forest, Co. Galway, has been announced, is the second daughter of Sir Henry and Lady Sophie Grattan-Bellew, of Mount Bellew, Co. Galway. She is a well-known figure at all the Horse Jumping Competitions in Ireland, and is a keen follower of the famous "Galway Blazers."

*Photograph by Poole, Waterford.*

the equal of the earlier, whereas Mr. Balfour's war activities may almost be said to have placed his fame as a statesman on a quite unassailable level. Mr. Balfour does not advertise, and most people are unaware of what the nation owed, during a most critical period, to his calm wisdom and deft manipulation of the strings he held at the Foreign Office. But the future historian will certainly do him full justice. Lord Curzon succeeds as Foreign Secretary, a post he seemed destined to occupy at least twenty years earlier. He has the advantage of knowing the ropes, since he has been acting as *locum tenens* for Mr. Balfour for many months past. There are few examples of a co-operation so complete and a mutual trust so profound.

*Unique Amongst the Great.* Few people, I fancy, have more experience of enter-

taining royalties than Lord Curzon of Kedleston. Last week's dinner to their Spanish Majesties was a brilliant affair, and I seem to remember the King and Queen of the Belgians making their headquarters at 1, Carlton House Terrace, during a visit to London last year. Lord Curzon enjoys the friendship of the Belgian royal family in a rather special degree, and it was to his care that the youthful children of King Albert and his Queen were committed during the war. In his new appointment at the



A CHARMING SPANIARD: THE MARQUISE DE VILLAVICIOSA.

The Marquise de Villaviciosa is now in England on a visit with her father, the Marquis Viana, Master of the Horse to the King of Spain. Both the Marquise and her father have many friends here, and are very interested in all forms of sport, the Marquise being an ardent golfer.—[*Photograph by Bassano.*]



A RECENT BRIDE: MRS. HERBERT B. HOLT.

Mrs. Herbert B. Holt, whose marriage to Captain Herbert B. Holt, M.C., Royal Munster Fusiliers, only son of Major-General Sir Maurice P. C. Holt, K.C.B., K.C.M.G., D.S.O., took place recently, is the elder daughter of Paymaster Lieutenant-Commander Cecil W. Dunn, R.N.V.R.

*Photograph by Swaine.*



## AND PEARLS—A CHARMING COUNTESS.



WIFE OF A JOINT LORD GREAT CHAMBERLAIN—TO BE: LADY ROCKSAVAGE.

The Countess of Rocksavage is the wife of the Earl of Rocksavage, elder son of the Marquess of Cholmondeley, Joint Hereditary Lord Great Chamberlain of England. She is the daughter of the late Sir

Edward Sassoon, Bt., and was married in 1913. She has a little girl, Aline, who is now three years old; and a son, born in April. Her husband is very well known, among other things, as a polo-player.

Photograph by Rila Martin.



## AT THE RACES: PICTURES OF SPORTING PARISIAN SOCIETY.



WEARING ONE OF THE NEW PLAIDS:  
MME. GODART.



IN AN EMBROIDERED MODEL:  
COMTESSE DE SALVERTE.



THE DAUGHTER OF THE BRITISH AMBASSADOR:  
LADY VICTORIA BULLOCK.



WITH THE COMTESSE DE SAINTE CROIX AND THE  
COMTESSE DE LANGE: THE PRINCESSE DE LUCINGE.

Pictures of Parisian Society at the races always afford a good opportunity of studying the latest fashions, and our photographs of Society women in the French capital will bring comfort to those who are afraid of the advertised "oddness" of the latest models, for, when worn correctly, there is nothing ungraceful in the new styles of long

coats, monkey-fur-trimmed plaids, and enveloping cloaks. The Comtesse de Sainte Croix is one of the best-dressed women in Paris, and Lady Victoria Bullock, daughter of Lord Derby, our Ambassador in France, is, of course, well known in the exclusive diplomatic circles. Her marriage to Captain Malcolm Bullock took place in Paris this year.



## WITH THE KILLING KILDARES: SOCIETY AT THE OPENING MEET.



1. A REFRESHER: MR. PERCY LA TOUCHE "TREATS" LADY MILBANKE AND MISS SAMUELS SANDERSON.

2. THE MASTER'S WIFE, MRS. TALBOT PONSONBY (ON RIGHT); WITH MISS SYNOTT.

3. FOLLOWING IN HER PONY TRAP: THE COUNTESS OF MAYO.

The Killing Kildares had their opening meet at Johnstone Inn, Co. Kildare, and sportsmen and sportswomen came out in force, despite a Sinn Fein attempt to get the meet cancelled. Our photo-

graphs show some well-known members of the hunt, including the Master's wife, as well as the Countess of Mayo, who contrives to see a good deal of sport by following on wheels.—[Photographs by C.N.]



# WITHOUT PREJUDICE

WE are, theatrically speaking, extraordinarily un-Shakespearean in these days. Except for the Old Vic., where the intellectuals bravely foregather on the wrong side of the river for their ration of the classics, we are sedulously bringing up on a low diet of revue and farce and musical comedy a generation that knows not William. If the cigar-smoking syndicates that sit up aloft and look after the amusements business continue their not particularly subtle course of undermining the public intelligence, we shall soon succeed in producing a theatre-goer who confines his interest in the drama to a hungry inquiry as to where he can see Miss Tottie Phatpheet this week, and a hazy kind of feeling that King Lear was a George Graves part, and "Othello" something in the "Afgar" line. A pity. Because it shocks foreigners so. And the provinces will get terribly above themselves if they are allowed to retain that monopoly of decent taste which Miss Horniman struggled so bravely to win for Manchester.

And William is so good, too. He has been in the market almost long enough for the alert Mr. Walkley to discover him and favour the readers of our sprightly contemporary the *Times* with a graceful exposition of his essentially French qualities. Then Mr. William Archer would probably weigh in with a slightly graver disquisition on the Scandinavian flavour of his best work. And the reputation of the rising young Warwickshire dramatist would be made. Messrs. Grossmith and Laurillard would put him on at eight houses nightly; M. Diaghileff would do "A Midsummer Night's Dream" as a ballet; and the Trick would be Done.

Until then, however, we must be content with the admirable train service which connects London with Sloane Square and the seaside resorts of the Chelsea coast (See Your Own Country First:



A FINE SPORTSMAN; WITH HIS BASSET-HOUNDS:  
LORD NORTH 'AT HOME.

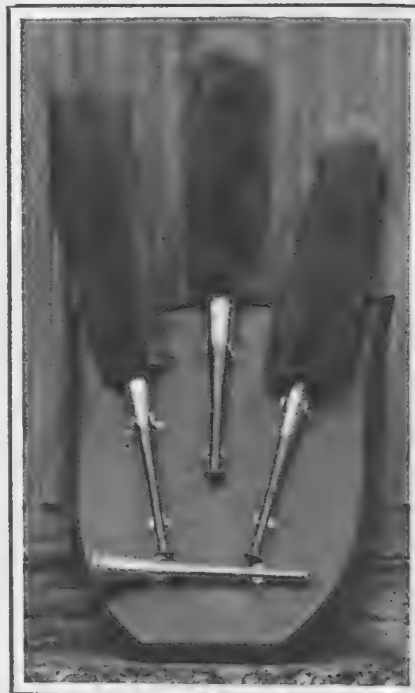
Lord North, who is the eleventh Baron, is now in his eighty-fourth year, but is as keen a sportsman as ever, and follows his famous basset-hounds on wheels. The photograph was taken at Wroxton Abbey, near Banbury, which is the family seat of the Norths.—[Photograph by C.N.]

Come to Lovely Lots Road: Cheyne Walk is so Bracing). Because Mr. J. B. Fagan has been at our William with results which are not optically very sensational, except for the admirable Doge costume; but his production derives its entire interest from the cast, an

unusual method of treating the Elizabethan since Sir Herbert Tree set the fashion of reducing him to the rank of librettist to a series of pageants. Mr. Fagan has gone to the Mile End Road for his Shylock. The experiment is neither particularly fair to Mr. Maurice Moscovitch, who is no doubt an extremely able actor of Schnorrer parts, nor strikingly intelligent in Mr. Fagan, because similarity of pedigree and religious doctrine does not necessarily make a man the Jew that Shakespeare drew. One might just as well invite any Baptist to play the part of Jokanaan in "Salome," or advertise in the public Press for a mentally deficient member of the Danish royal family in order to secure his services in a forthcoming production of "Hamlet."

Mr. Moscovitch's value is in the comedy portions of the part. When Shylock was merely a Venetian Potash to Tubal's Renaissance Perlmutter, he was admirably in the picture. But when that tall man faces the tittering Venetians in the bitter pride of his gabardine, there is something gravely wanting in his understanding of the piece. His tantrums merely justify the jeers of the mob and the treachery of his daughter; and that is not quite what William was after. But he recovered a little for the trial, and the terrific words of the poet almost carried that scene on their own broad backs. They got their best chance from Miss Cathleen Nesbitt's unpleasant little Jessica and Mr. Murray Carrington's Bassanio, who was articulate and positively human in a distressing welter of Solanios and Salarinos. Miss Nesbitt looked charming, and sang the little part delightfully. Cannot the syndicates find room for her on the Central London stage, or is she, too, to be driven to the alternatives of America and the Movies, or the Honourable Pansy Fitz-folliott, with song and dance? Miss Mary Grey came the gracious lady as Portia and knew (this is a rare accomplishment in these days) what her lines were all about. Mr. Miles Maleson's Gobbo made people laugh, because it was funny and not merely a reverent interment of well-known lines.

Meanwhile that other classic, "Iolanthe," was busy demonstrating its (or her) immortal qualities a few miles further East. Packed audiences of Gilbertians and Sullivaniacs still throng the upper reaches of Shaftesbury Avenue hungry for the promised advent of "The Mikado," "Patience," and "The Yeomen"; until which time they are kept going by Mr. Lytton's absolutely faultless Lord Chancellor. His air of thin-featured legality, the judicial pince-nez play, and those busy legs under the bullion robes of the embodiment of the law are perfect beyond praise or explanation. Miss Nellie Briercliffe carries with charming grace the two hundred years or so of Strephon's mother, and Miss Helen Gilliland, who was unforgettably haughty as the Duke's daughter and Queen of Barataria, is now prettily mercenary with the competing Peers, of whom Mr. Oldham contributes an excellent voice combined with that faint suggestion of the curls of Mr. Owen Nares which. . . well, doesn't it?



PRESENTATION BRUSHES: SOME TROPHIES OF THE CHASE AT WROXTON.

The milestones in the history of Lord North's pack of basset-hounds, which are hunted from Wroxton Abbey, Banbury, are marked for Lady North by her collection of presentation brushes. Our photograph shows brushes presented to Lady North by her husband on their silver wedding day, by the first whipper-in, on the fortieth anniversary, and by Lord Willoughby de Broke on her golden wedding day.—[Photograph by C.N.]



SUBURBIA : SEEN BY H. M. BATEMAN.—No. XI.



AN INTRODUCTION TO THE RICHEST PEOPLE IN THE NEIGHBOURHOOD.



## OTHER PEOPLE'S TROUBLES: A PARIS LETTER.

HELLO, hello! Is that you, London? Paris speaking. . . .

So the telephone tinkles again between the two capitals! I am not sure that the restoration of this method of communication has brought much joy to those who are supposed to benefit by it. Have you ever in pre-war days tried to telephone to France? Oh, the interminable waits! Really, if they would only put the telegraph service right, instead of taking our telegrams by train and steamer, it would be more convenient, besides being cheaper. The principal sufferers from the telephone are, after all, the newspaper correspondents, and I have known them to sit by the 'phone for many hours in order that the British public should learn at its breakfast or in its train that Mlle. Toutou, the brightest star in the theatrical firmament of the Gay City (never forget the "Gay City"! ) had lost her darling doggie. It will be no joke, they inform me—and I have no reason to quarrel with their judgment—hanging about till midnight to whisper over the wire to a sleepy and unappreciative sub-editor that Landru has got off a really brilliant witticism, such as "How can you expect me to talk when I have the toothache?" or "If my trousers are creased, my conscience is unwrinkled." Who wants the telephone? Business men? If they manage to get their prices right they must have a wonderful auricular development. For diplomatic purposes the telephone has always been in use—but then, diplomatists are always in a tremendous hurry, and it was necessary that the Premier, when he was in Paris, should say "How d'you do?" to Mr. Bonar Law occasionally. Perhaps the British visitors, not content with Longchamp and Auteuil, would like to ring up somebody to have a bit on Little Willie (so called because he runs so well) from time to time. Anyhow, there is the bell—what idiot is wasting his money at the rate of a Warren Fisher for three minutes' difficult and imbecile conversation? *Laissez-nous, Mademoiselle, ne coupez pas!*

The Apache is not only abroad in the streets—you encounter him (and her) in the most elegant ball-rooms now. Happily, the dancing Apache is not so dangerous as the stealthy, soft-footed ruffian who steals up behind you in the midnight streets and plunges a knife in you for the sheer fun of the thing. Nor is his companion—who calls herself "Casque d'Or" or "La Môme aux Yeux Noirs," and who, in real life as well as in the romances, twists the most desperate member of the band round her little finger—quite so diabolically wicked in the Salon. The fact is that we are playing at being Apaches. That is the latest amusement: You would think that there were plenty of more amusing or sympathetic characters which we might imitate; but we are like children, who love the picturesque—even the gory picturesque. For these "Bals d'Apaches" the proper get-up is *de rigueur*. The men have caps drawn over their eyes, their necks shaven very high, a striped jersey, rubber shoes, and a knife which is an accessory supplied by the promoter, and is, happily, of *pâpier-maché*. The great point about the women's dress is that it should be gaudy and have some touch of eccentricity. Above all, a garter should be seen in which is stuck the inevitable *couteau*. Then you abandon yourself to a wild romp. I am not sufficiently acquainted with the habits of Apaches to know if pulling Casque d'Or by her hair in the ardour of the dance or bending her backwards is really practised in their moments of rough relaxation. At any rate, have we not earned the right to play the fool?

Perhaps the taste for the gruesome is being carried a little too far. Thus I learn that the posts to which traitors who were to be shot were tied at Vincennes are fetching high prices as curios. I do not know who has secured the particular post at which the beautiful Mata Hara expiated her crime; but, if anybody boasts of the possession of Bolo's *poteau*, I shall hesitate about shaking hands with him. Why traffic these morbid mementos? What pleasure can anyone have in lugubrious relics? There are even people who have bought the chairs in which the statesmen sat in Paris; and who are "collecting" blotting-pads and pens and ash-trays used by them. After that, it is not surprising that Bonnot's motor-car—the very same in which the bandit terrified Paris for many months—is sold. The oddest touch of all

is that the car of the greatest private challenger of law and order of modern times—I leave out of account lawless public personages like the Kaiser—has, since its capture, been used by the Prefect of Police!

It is a long time since Paris has been so moved by a group of artists as it has been by the Russian singers who appeared in the "Isba Russe." Our Bolsheviks know, of course, that Isba simply means a habitation, and in a peasant interior (represented without any elaborate stage-craft) the singers managed to create a wonderful Russian atmosphere—I do not refer to the present surcharged atmosphere, which would scarcely be attractive! It must be confessed that it is a remarkable thing to be able to hold entranced sophisticated audiences who do not understand a word of the language, by singing during several hours Russian folk-songs. There was something childish, naïve, nostalgic in the performance; and the strange, primitive poetry and popular airs impressed the most blasé. As a fact, there were three tableaux; one represented a church, in which we heard the religious choirs. The last was a company of *tziganes* camping at night before the walls of a sleeping city. The nocturnal chants became thrillingly full of nostalgia: the soul of the nomad, the hazards of life fatalistically accepted, the immense longing for something indefinable, were chanted in an unknown tongue.

If there is a lack of small change in the financial sense, so that we have our pockets full of sticky stamps, and have lots of waiters' counters which we can only pass in the same café, and are obliged to buy all sorts of things we don't want to make even money, and can properly refuse to give tips—there is no lack of small conversational change. In the salons just now we are busy discussing who will be the next President. We try to show each other exactly why it is impossible for M. Poincaré to be again elected—or why he is the only possible choice. Will M. Clemenceau really retire? Or will he not be persuaded to go to the Elysée? And will the Socialists be wiped out, or will they be the masters of to-morrow? But, above all, in literary salons, where we forget such vulgar events as elections, the question of the hour is—Did Corneille write Molière—or did Molière write Corneille? I forget which is which; but, at any rate, we are all agreed that Molière cannot be Molière, or Corneille Corneille, any more than Shakespeare was Shakespeare. We have our literary mysteries too. It is too absurdly simple to suppose that an author writes his own works.

SISLEY HUDDLESTON.



ARMS—AND THE WOMAN: MISS CORAL ASTER'S DANCING POSES.

Miss Coral Aster takes the part of the Temple Dancer in "Eastward Ho!" at the Alhambra, and does some wonderful posturing and arm movements. Our photographs show her in three positions in her remarkable dance, which is a great feature of the scene in the ruined temple.

Photographs by Claude Harris, Ltd., and Stage Photo. Co.



LA TOUQUET : A "KISSING TIME" FAVOURITE.

## A NEW PORTRAIT-STUDY OF A POPULAR ACTRESS : MISS PHYLLIS DARE.

Miss Phyllis Dare, who has as firm a hold as ever on the affections of the theatre-going public, is one of the "stars" in "Kissing Time," at the Winter Garden Theatre, where she plays the part of Lucienne Touquet. Our photograph shows her latest studio-portrait.

*Photograph by Elwin Neame.*



## THE "WILSON-IC" COME



## IN HIS SERIES OF BURLESQUE DANCES: MR. WALTER

Mr. Walter Catlett, the new American comedian who plays William Pye, bookkeeper to Bunny Bunting, of the "Soesi Furnishing Company," in "Baby Bunting," at the Shaftesbury, is an importation of which Londoners approve. He suggests his nationality more by his personal likeness to the peace-loving President of his native land than by his accent or methods. As the bookkeeper who is a bit of a Dog, Mr. Catlett does some burlesque dances which are a real novelty—and a good one, too. In the top left-hand picture on our page he is dancing with Miss Barbara Gwynne;



# N : CATLETT — THE DOG.



CATLETT, IN "BABY BUNTING," AT THE SHAFTESBURY.

in the Bacchanalian photograph, with Miss Dorothy Field; and in the next picture, with Miss Dorothy Hurst. The lower left-hand photograph shows the new American comedian with Miss Mercia Swinburne as a dancing partner; and Miss Dorothy Debenham, Miss Vera Hance, and Miss Norah Howard are the ladies shown respectively in the remaining photographs on the page. Mr. Catlett is an exceptionally fine dancer, and his caricature steps are executed with an easy skill and grace.—[Photographs by Foulsham and Banfield, Ltd.]



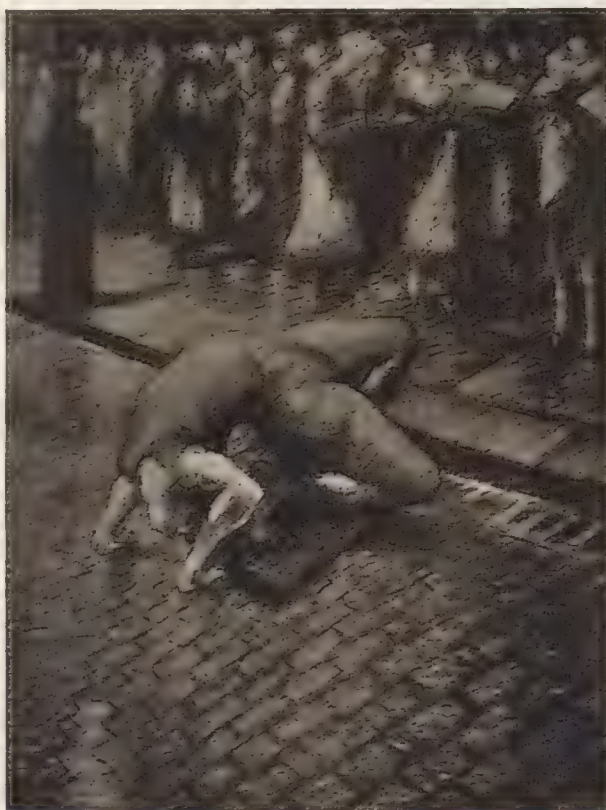
# THE "ISM"-LESS NEVINSON: "CONTRADICTIONARY FORMS"



"AMERICAN PATRIOTISM."



"THE SHIMMY-SHAKE."



"THE PIT-DOOR."



"PORTRAIT OF A MODERN ACTRESS."

Visitors to Mr. C. R. W. Nevinson's Exhibition at the Leicester Galleries are not to be allowed to misunderstand the artist, or to talk lightly of him as a "Cubist," or to mention any other kind of "ist," "ism," "post," or "neo" catch-phrase in connection with his work. In the manifesto printed on the first page of the catalogue, Mr. Nevinson casts all these appellations from him, and justifies his different manners of painting (which you *simply mustn't* call "impressionist," "advanced," "modern," or "academic," even if you think that such adjectives would



# STAGE ; CAFE ; SUBURBIA ; AND A "SUMMER NIGHT."



"THE ROOF-GARDEN."



"THE LILIES OF THE CAFÉ."



"WHEN FATHER MOWS THE LAWN: SUBURBIA."



"SUMMER NIGHT."

fit them) by adding that he "refuses to use the same technical method to express such contradictory forms as a rock or a woman." Mr. Nevinson is, of course, a well-known artist and painted some very fine war-pictures for the British War Museum and for various Overseas collections. Our photographs are reproductions of various canvases now on exhibition, and illustrate some of the different styles in which he paints, showing the use of what he terms "frivolous" and "serious" technique.





THE Really Serious Student of contemporary manners might sometimes turn his search-light on that uncharted sea of deportment which is connected with the practice of politics. Before the war, when a statesman who was about to knife a competitor did not pretend that he was doing so in the interests of National Unity, but merely because the other man had the misfortune to belong to the wrong party, there was a marvellous institution known as the Public Dinner. It was extremely expensive and *rather* bad—and wine and cigars were not included. The former was apt to be good, but the latter might be expected to produce indifferently a paper fan, a loud cracker-like noise, or just a nasty smell like trouble in a horse-hair sofa factory. Aged statesmen used to be propped up on one end behind what was obviously (from the abundance of champagne empties) the principal table, and were wont to fire little quips at each other in the course of conducting what the reporters waggishly, but invariably termed “war to the knife—and fork.”

Then the war started, or—as some have it—took place. And whilst Ludendorff began to keep a diary and Tirpitz was detected by his family writing autobiographical memoranda at the other end of the washing-book, the face of British manners was transformed and the Public Dinner passed painlessly away. Probably it was because the Turtle Controller cut off the supply of soup, or the cigars were all commandeered by the Admiralty for the production of smoke-screens. Anyway, it was no more, and for

chairman's speech, which began whilst the Swiss, Swedish, Dutch, and otherwise judiciously neutral waiters were still playing that delightful little *pizzicato* thing of theirs with spoons and coffee-cups. Then there was The Speech (2.15—2.57), followed by the also-rans, whilst you were wondering whether all the men nearest the door would wolf the two taxis outside and how late you were going to be for that appointment with somebody rather important at three o'clock. Member the luncheon-club? Well then, try to forget it.

And now the hands of the clock are sliding gracefully but imperceptibly back, and the Public Dinner is positively beginning to put in a coy reappearance on the social and political scene. The dinner is still a shade slight, but the poor thing will probably make up for loss of weight as things get easier, and it really looks very like one of the old affairs if you drop in at the cigar-ash and loud cheers stage of the proceedings. In a cellar somewhere in the basement of the National Liberal Club (*née* Westminster Palace Hotel) the he- and she paladins of the Eighty Club foregathered the other evening to tilt an appreciative ear in the direction of Lord Haldane and enjoy an evening of politics quite in the old style. Such a pleasant change after those galloping lunches and the little breakfasts in Downing Street. And those of the audience who were of the strait sect of Gilbertians could not avoid a bitter and passionate regret that we should never see that genial, that majestic, that commanding, if seal-like (or phocaic)

presence interpret that other and greater Lord Chancellor whom Sir William Gilbert wedded in youth to Iolanthe. What a Chancellor he would make at the Prince's Theatre!

Fortunately, nobody in England ever carries anything to its logical conclusion—or we should find ourselves prettily landed by the decision of our masters that registry-offices are to be run by the Government. 'Seems bad enough to have a cook marked G.R. who probably learnt her methods of promptitude and despatch in the conduct of business by three years in the Ministry of Destitution. But if we go on like this, the State will probably insist on supplying the more youthful members of the community with nurses. So jolly to have a nurse who says: “Noted, thank you,” when you speak to her, and files all complaints in the Central Registry. She might even think that the baby is an important paper—and lose it accordingly. Happy days!



WELCOMED BY HER MOTHER AND THE KING AND QUEEN:  
THE QUEEN OF SPAIN ARRIVES IN LONDON.

The Queen of Spain had a Royal welcome when she reached Victoria, for the King and Queen, Prince Albert and Princess Mary came to meet her, as well as her mother, Princess Beatrice, and her brother, Lord Leopold Mountbatten. The Queen of Spain, who wore a moleskin coat trimmed with opossum, kissed all the Royal party, and chatted a few minutes before driving off in the car.—[Photograph by I.B.]

a time the post-prandial disquisitions gave, as you may say, over. But did it last? No. Just step into the next paragraph and you shall hear all about it.

Some resourceful enemy of the human race invented the wartime luncheon-club—with speeches. The lunch was generally a trifle sketchy, helped out with pre-war stocks of Hock hastily re-labelled as Graves. But the speeches—oh, the speeches were of a more substantial quality. Far more. There was usually the



THE DOCTOR WHO CLAIMS TO MAKE  
THE OLD YOUNG BY GLAND-TRANSFER-  
ENCE: DR. SERGE VORONOFF.

Dr. Serge Voronoff, Director of the Physiological Laboratory of the Collège de France, in Paris, recently created a sensation by announcing that old men could be rejuvenated by transferring to them certain glands from monkeys. He claims to have already produced such results by several private operations, and also to have made an idiot boy of fourteen intelligent by giving him a monkey's thyroid gland.—[Photograph by General Photographic Agency.]



## "HOOPER" AND THE REAL "MRS. HOOPER."



A FAMOUS COMEDIAN AND HIS WIFE: MR. AND MRS. W. H. BERRY IN PRIVATE LIFE.

Berry, William Henry, who has made us all laugh so often, and whose performance of the matrimonially mixed Valentine Hooper in "Who's Hooper?" at the Adelphi, is one of the most mirth-provoking of his performances, did not make his first appearance behind the footlights proper till 1905, on the occasion of the reopening of the Empire,

although he had been well known for twelve years before that as a concert-singer and entertainer. The late George Edwardes saw him at Broadstairs, and gave him and his wife a three-years contract, which resulted in his present fame as one of the great comic artists. Mr. Berry married Miss Kitty Hanson. He lives at Palmer's Green.

*Photographs by Hana.*

# THE SATIRES OF CYNICUSS

THE Earl of Athlone rose, and with a humorous glance at the redoubtable assembly of brainy folks around him, "If I had more hair on my head," said he, "I am sure it would be rising at the task now set before me!" The task was answering the toast proposed by Miss Billington, the President of the Society of Women Journalists, at the big Victory banquet given at the Criterion on Oct. 17.

"There's a man after my own heart," commented Cynicuss across the table; "it requires moral courage as well as wit to joke against one's self."

I had not expected to see Cynicuss at the dinner that evening. In fact, his presence everywhere I am is a constant surprise to me—a chronic surprise, for I see him every day at the most odd places with the most odd people. I use the word 'odd' *par rapport* to him.

Taking him at his face value (and that of his tailor) he is the sort of young Englishman whose natural and proper place is Bond Street, a stall, Ranelagh, stars' dressing-rooms, and the fashionable lounges of cosmopolitan caravanseras. It did not take me long to guess that those meetings were not altogether due to chance, and that my careless talk had revealed to him my weekly programme of dress parades, first nights, at homes, and Press dinners.

In the same week I've run against him at Nina Hammet's show at the Eldar Gallery, I tripped over his stick at the Ridley Art Club, I flew

"Where ignorance is bliss"—or, Investing the ultra-respectable chorus girl with the halo of iniquity.

after him (literally, of course) at Grahame White's new club at Hendon. I jazzed with him at the "Welcome" dance, given by the Lyceum Club at their new premises; I discussed with him the new Beauville "dresses" (courtesy title) at "Maggie's" rehearsal; and now, there we were facing each other among the two hundred guests or so which the Press had gathered under its wings' quills!

"Fancy meeting you here!" I had exclaimed sarcastically. "You seem to have a *penchant* for women journalists. Who would have thought so? I should have imagined chorus girls would be more in your line!"

"Chorus girls are so domesticated and dull," he sighed; "they can only talk of their babies, their knitting, and their hubby's perfections." I am still young enough to gasp. He grinned. "I see," he said, with condescension, "you still believe in the old *cliché* of the play-actress, half woman and three-parts vampire" (even my unmathematical mind could see his proportions were not accurate) "who drinks the heart-blood of infatuated lovers in champagne-cups, feeds on *pâté de foie gras* and bank-notes, and sells the soul she hasn't got for pearls and Rolls-Royces! The majority of chorus girls are good little bourgeois, who mend their husband's socks and rear up families. Their favourite dissipation is telling



## THE SONG OF THE SWAN (FOUNTAIN-PEN).

BY MARTHE TROLY CURTIN.

(Author of "Phrynette and London" and "Phrynette Married.")

then gives the friend a blouse or a 'cammy' in exchange! There are two words to conjure with in dressing-room parlance: one is 'lucky' and the other 'lady-like'—sweet illusions of innocent minds! There is no doubt that the stage keeps people young, more than young, childish! They carry the love of make-believe into their own life, from the boards to the malodorous dressing-

room. The simplicity of the 'swank' of the average chorus girl disarms criticism. This is one of their favourite showing-off stunts. After a hasty snack of two sardines on toast or half a veal-pie and a cup of strong and sugarless tea at some Lyon's den, the delightful chorus girl comes back amidst the other girls with an admirably simulated excitement; her steps are zig-zaggy, her face flushed, her eyes sparkling.

The whole make-up is there except the hiccough! "Oh, girls," she cries, "such a wild time I've been having! I am as blotto as can be"—but when she really and rarely is 'blotto,' as she calls it, she tries pathetically to cling to her lady-like ideal and hides the fact! No, no, Phrynette, you must not imagine that in the profession it's all caviare and *crêpe-de-Chine*; it's mostly cold sausage and cotton combinations!"

"Your inside knowledge is wonderful," I said, amazed at so much observation of such an intimate order! "I wonder now, what you could say of us"—with a look at my *consœurs* of the pen.

"Well," said Cynicuss, a shade too sincerely, I thought. "As a body you are not as attractive to men as actresses."

"Oh!" I said, rather hurt.

"If you were," he went on, "you'd be too formidable! There is a wise law in nature which prevents any one creature from being too powerfully armed. Thus the elephant is seldom ferocious; the pugilist, outside the ring, is a mere flat-nosed lamb; the big man is seldom a bully; and the clever woman is seldom a beauty." Suddenly he drew out a pocket-book. "What d'you call that fur Lady Northcliffe is wearing?" he asked with poised pen.

A sudden suspicion made me jump on my chair. "Cynicuss," I challenged, "you were not dogging my footsteps, after all. I never was the magnet. Confess. What are you doing here? What are you doing everywhere? You young and leisured Cræsus! Confess your sins!"

"Pa-ra-ragraphs!" he stuttered with shamed mien. "I—I like to see myself in print!"

Well, of all the weaknesses!



"A wild time."



"Paragraphs."



## IN A NEW PICTURE: A TITLED FILM STAR.



IN "THE GREAT LONDON MYSTERY": LADY STAPLETON.

WITH MR. RAYMOND:  
LADY STAPLETON.

A THRILLING MOMENT: BEAUTY AND THE BEAST.

Lady Stapleton, who is one of the titled stars in the "movie" world, is the wife of Sir Miles Stapleton, Bt., of Greys Court, Henley-on-Thames, and before her marriage, in 1912, was Miss Doris Ludford. She is the daughter of the late Mr. Hedley Ludford, of Llanelly,

S. Wales. Lady Stapleton is now appearing in a new film, in sixteen parts, entitled "The Great London Mystery," which took three and a-half months to produce. Our photographs show some of the scenes in this screen drama.—[Photographs by I.B.]

## ON THE FIFTH OF NOVEMBER!



AUNTIE (*who is rather short-sighted*): Dear me! What a remarkably plain child!

DRAWN BY WILL OWEN.





## DIAMOND MOUNTED LORGNETTES



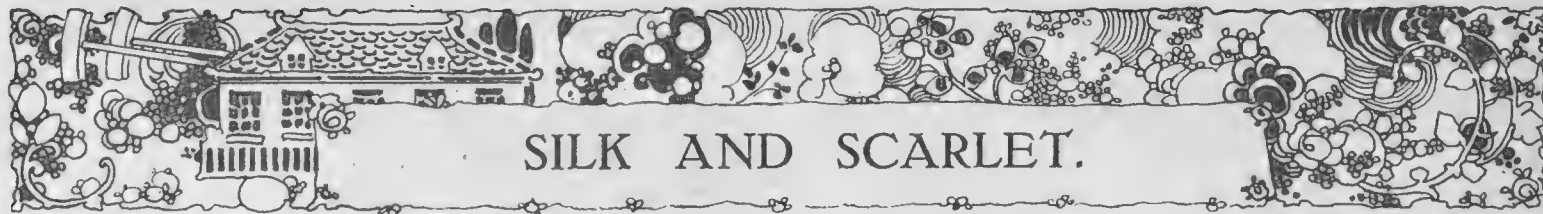
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JEWELLERS TO HIS MAJESTY THE KING.

112 Regent Street, London W.1.



## SILK AND SCARLET.

EVERYONE to whom one has spoken is agreed that it would have been more discreet if Lord Penrhyn had let sleeping dogs lie and made no further reference to the unfortunate "strike" race meeting at Newmarket, though, at the same time, we all admire his Lordship's chivalrous intention. Lord Penrhyn has accepted the full responsibility for sanctioning the holding of the first day of the Newmarket, First October Meeting, and he has publicly stated what a good many people already knew, that it was impossible to get into touch with either Lord Durham or Lord Lonsdale, who were away shooting. Lord Penrhyn has said that the reason he sanctioned racing on that day was because the horses "were there on the spot," and that it had been the settled policy of the Jockey Club to hold race-meetings if in any way possible on the advertised dates, without taking into consideration whether the public could be present or not. He has said that the Jockey Club's rule is to carry on if the police and the horses are available. That rule is an excellent one in most emergencies; but the strike was an exceptional emergency—and if Lord Penrhyn meant to say anything it would have been wiser to say *mea culpa*, and leave it at that. It might have disarmed some of the critics who are fond of the pastime of "rubbing it in." As it is, the enemies of racing have started screaming again and have eagerly seized upon the opportunity which has been afforded them. "Silence," said Confucius, "is of the gods!"

None of us, not even a newspaper magnate, is impeccable, and those who never make mistakes never make anything; but if the critic claims that one should afford him a patient hearing, let him first convince us that he does not keep one sauce for the goose and another for the gander. Why were not the football people given a taste of the lash? Also let the critic sometimes tell us how he would do it if he were at the helm! That would be helpful; but this "scrap the Jacky Fisher lot" method is not.

There is a whole heap of things which are capable of improvement where the management of racing is concerned, and no one would seek for one moment to deny that we in this country are cast-iron conservatives. It took a long time, for instance, before we adopted the starting-gate; it is only the N.H.C. which have adopted another very useful innovation, the numbered saddle-cloth; we still do not believe in the accurate timing of races by means of the automatic stop-clock which is set going by the starting-gate and stopped by the judge as the horses pass the post; we still do not believe in stipendiary stewards as aids to the honorary body; and we still think that the Totalisator is an invention of the devil. But in many other ways we stand a head and shoulders above our compeers in other parts of the world, and in no respect more so than in

the very great matter of prestige. People who accuse the Stewards of the Jockey Club of such things as some of us have accused them are not deserving of consideration. The Jockey Club, like the rest of frail humanity, is prone to err; but at its head stand, and have always stood, those who are, and have ever been, as *sans peur* as they are *sans reproche*.

This is not the same thing as saying that they never do wrong! But there are those who seem to think that the Stewards can never do right, and that they are too lazy, too indifferent to the interests over which they preside, to be sensible of their errors when, and if, they occur. I make so bold as to assert that this is an entirely wrong impression. Constructive and not destructive criticism and suggestion are the things which are helpful, and are far more likely to obtain a sympathetic hearing, for the reason that they ring truer than the criticism which asserts that everything is wrong, and makes no suggestion as to the best way in which to set it right!

For instance, after an absence of considerable duration in what are called "furrin parts," when one came home again there were many things which struck one as capable of improvement. In India and Australia they take a great deal more care of their race-courses than we do here. I speak of the racing surfaces principally, though their stands are, on the whole, also far better and more up-to-date than ours. They mow, manure, and water assiduously, and would no more think of permitting a booted crowd to swarm all over the racing surface in between events than of trying to fly to heaven on a bicycle. Anyone who dropped a lobster-claw or a soda-water bottle, or even a sandwich-paper or an egg-shell on the course would hear something to his disadvantage—to put it no higher! Any road that crosses our courses in India is soft, not metal, and we are not above closing such roads to traffic entirely! This, no doubt, would not be possible here, but there is no reason why the soft crossing should not be arranged for. Why should there not be a wooden planking over any roads at the points where they cross race-courses? This is one suggestion which I consider helpful.

Another thing, and this appertains principally to Headquarters, why are all the roads across and near the Heath made of some substance that is as slippery as a slide, particularly when it is wet? I am not an expert on road-making substances; but whether this is asphalt or tar macadam, it is, in my opinion, dangerous. The property in horse-

flesh which one can see at exercise any morning on Newmarket Heath runs into thousands and thousands of pounds; yet if a valuable horse gets loose, unships his boy, or bolts and crosses one of these roads at speed, it is almost any odds on the coming down,

(Continued on page 1.)



OWNER OF BRIGAND, WINNER OF THE CAMBRIDGESHIRE: MR. J. A. DE ROTHSCHILD.

Photograph by L.N.A.



THE SURPRISE WINNER OF THE CAMBRIDGESHIRE: BRIGAND.

Mr. J. A. de Rothschild's Brigand (by Lemberg—Plyte) won the Cambridgeshire by six lengths. The betting was 25 to 1; but not long before the start 1000 to 30 was offered against him.—[Photograph by Sport and General.]





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you don’t hole it!”**

“Twenty what?”

“Twenty Kenilworths,  
of course!”

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to Kenilworth Cigarettes. In  
size, in shape, in excellence of  
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in quality, Kenilworths are still

the same wonderful cigarettes  
you enjoyed “before the War.”

Ask for Kenilworths by name,  
and make sure of getting the  
real thing in Virginian Cigarettes.

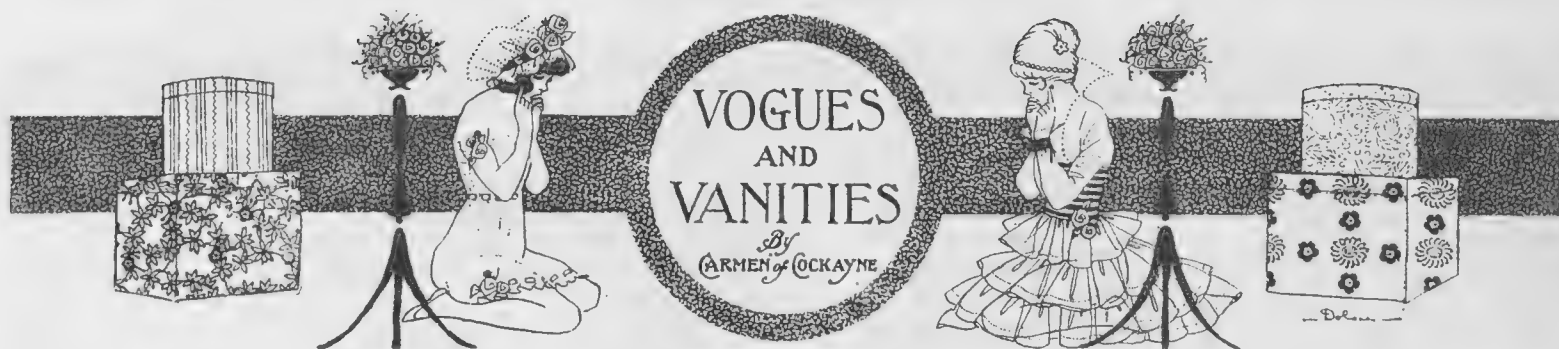
*Kenilworth Cigarettes are made of mellow  
golden Virginia leaf yielding a fascinating  
aroma. They will compare favourably  
with any Virginia Cigarettes you can obtain  
—at any price. Yet Kenilworths only  
cost 1/4 for 20, 3/3 for 50, 6/6 for 100*

**FOR THE FRONT.**—We will post Kenilworth Cigarettes to Soldiers  
at the Front specially packed in airtight tins of 50 at 2/9 per 100, duty  
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Manufacturers of High-class Cigarettes





### Inevitable.

If it is true that the occasion breeds the man, it is equally true that the frock breeds the corset. If, as some anonymous poet of a bygone day once hinted, man was nothing without black velvet breeches, it is fairly accurate

to say that most women, but for the help of their corsets, would fall very far short of the fashionable ideal that it is the secret or acknowledged desire of every woman to achieve. Of course, there are plenty of people still who argue that Nature "knows best," and that corsets are inventions designed to push her lines in the wrong directions—and, incidentally, to help swell the income of some doctor. Still, when one looks around on the many and diverse shapes—and not always attractive shapes—of the apostles of corsetless womanhood, one can't help thinking that the *corsetière* should be called in where Nature fails. And even where she doesn't.



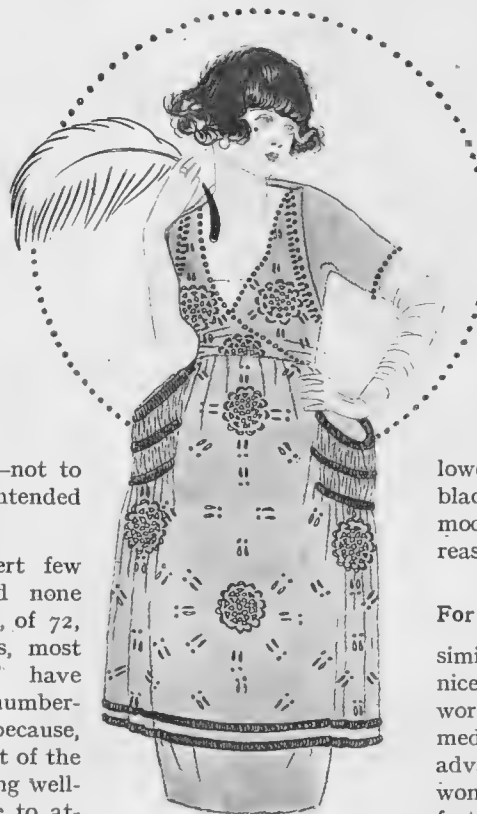
A corset as light as the proverbial feather, and specially adapted to wear with the no-back gowns.

cages, and horribly uncomfortable ones at that, it is, perhaps, just as well to explain that corsets, like everything else, have progressed during the last ten years. Your modern corset—the really *chic* and up-to-date variety—is no longer a coultille-and-steel atrocity, but a thing of beauty that's calculated to give joy to the wearer without offending the most rigorous believer in freedom of action. More often than not it is made of silk elastic tricot or webbing that "gives" with every breath. Moreover, it is no longer necessary to look like a well-trussed fowl. Up-to-date stays need not, and seldom do, reach above the waist-line—which, by the way, they leave much as Nature made it. Their aim is to prevent that ungainly spreading of the figure that goes so far towards robbing a woman of charm—not to squeeze her into a shape Nature never intended her to assume.

### An Expert in Corsets.

As a corset expert few women equal and none excels Mme. Barri, of 72, Baker Street, W., whose special stays, most appropriately called "Joie-de-Vivre," have given a new figure as well as hope to numberless women. The title is appropriate because, as every woman knows, enjoyment is out of the question unless one is conscious of being well-gowned—a state which it is not possible to attain without the help of good corsets. Fashion demands a more or less straight outline; above all, there is nothing so unbecoming as a figure which, to quote a famous novelist, "is flat where the stick-outs ought to be, and sticking out where the flat should be." The description may be crude, but it expresses the matter correctly. The "Joie-de-Vivre" corset makes any such tragic figure an impossibility, and, being suited alike to youth or age, and equally

benefit of those who still think of, and wear, corsets which are in truth little better than steel



A velvet dress, very Spanish-looking in design, and embroidered all over with cut jet.

comfortable to wear on the golf links, the hockey field, or in the ball-room, will appeal to a wide circle of women.

### Pink of Perfection.

To begin with, it discards busks and other antiquated notions of that kind altogether, being, in truth, little more than a deep belt of pale-pink silk elastic tricot. It is true that three short pieces of whalebone are cleverly arranged in front to give the necessary flat look, but their presence affords comfortable support to the wearer. A short opening—it extends little more than half-way down the back—allows of the corset being laced to suit the wearer's comfort. For the rest, skilfully disposed suspenders and attractive little garlands of wee silk roses and forget-me-nots compose the better half of the newcomer. For the model is in reality a two-piece affair, with an upper bodice of soft, stretchy, elastic ribbon attached to the main body, so to speak, by loops and buttons—a thoughtful provision which obviously extends the usefulness of the new stay, and goes a long way towards giving a plump woman the straight line fashion demands.

### Especially for Dancing.

The passion for dancing has been responsible for other things besides special frocks and ultra-high-heeled shoes. One special brand of corsets at least owes its existence to the passion for jazz and the prevailing fondness for fox-trotting. It hardly seems worth

while wearing a frock when Mme. Barri provides stays like some Dolores has sketched here. Imagine an encircling sheath of black moiré ribbon, as supple and soft as unboned ribbon can be. The only thing that suggests the mission of the model is the presence of lacing up the back, and four suspenders which go as near beauty as a suspender can ever hope to do. Flowery festoons adorn the top edge. Triangular openings along the

lower one are linked by bars of silk elastic; a valance of fine black lace provides a becoming finishing touch. More, the models can be had in white or pale-pink. What more can a reasonable woman expect from her stays?

### For All Occasions.

It is not surprising that women have discarded the old "swanbills" and other similar confections in favour of newcomers. After all, it is nice to feel that a beautiful gown conceals beautiful undies worthy of a lovely exterior. Silk Milanese is a favourite medium for corsets at the moment, and Mme. Barri takes advantage of it to evolve the daintiest stays ever offered for women's acceptance, entirely innocent of busks, but cleverly fastened at either side the front with flat bone buttons. There are, of course, other ways of achieving smartness in stays, and they can be profitably studied at 72, Baker Street.

### A Frock Note.

Since it is not permitted to go abroad clad only in corsets, frocks too have to be considered. Velvet and chiffon velvet—it usually happens in the winter—are once more to the fore; and just how well black velvet looks when trimmed with jet paillettes is illustrated on this page to-day. Though primarily intended as a restaurant frock, the gown is equally suitable for the afternoon.



Specially adapted for the needs of a stout figure, these stays are made of pale pink tricot.





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## THE DEATH OF THE PIONEER OF FLYING-BOATS.

By C. G. GREY, Editor of "The Aeroplane."

BRITISH aeronautics, and in fact the aeronautical community all over the world, has suffered a great loss in the death of Colonel John Porte, C.M.G., who is chiefly known to the general public as the designer of the Porte Boats, the big flying-boats which were produced at the Royal Naval Air Station at Felixstowe. John Porte was one of the earliest submarine officers in this country, and began to take an interest in flying in 1909, when he built a curious gliding machine with which he and a brother-officer experimented on the hills behind Portsmouth. Soon afterwards he was invalided out of the Navy on the grounds that he was consumptive. Thenceforward he devoted himself to flying and formed the British Deperdussin Company, in alliance with the famous French firm which built the first aeroplane that ever covered 120 miles in an hour. The British firm built some extraordinarily good machines, but it expired in 1913 owing to lack of orders from the Government.

### His First War Appointment.

Lieut. Porte (late R.N.), as he then was, went forth with to America, where he set to work to help Mr. Glenn Curtiss build a big flying-boat to the order of the millionaire store-keeper, Mr. John Wanamaker. This boat was intended to fly the Atlantic in 1914 or 1915. Before it was finished the war broke out, and John Porte came straight back to England, where his former chief, Captain Murray Sueter, then Director of the Air Department at the Admiralty, at once appointed him to command the Hendon training station of the R.N.A.S., with the rank of Wing-Commander. After a period there he was appointed to the Experimental Station at Felixstowe, and he was then able to devote himself to the work which has made his name famous and brought him a well-earned C.M.G.

### The Felixstowe Flying-Boats.

The experience with the Curtiss-Wanamaker boat resulted in his Felixstowe boats being a success from the start; and as one type followed another, they improved steadily till the most successful of all, the great "Felixstowe Fury" triplane, was produced. At the time of his death Colonel Porte (to give him the R.A.F. rank with which he retired) had some very big flying-boat schemes in hand, and it is to be hoped that they may be brought to maturity by his fellow-workers. That he should have survived so long after being invalided from the Navy, and that he should have done such strenuous work in his doomed condition, would have been astonishing if one had not known the indomitable will and the high sense of duty which has sustained John Porte during these past four years.

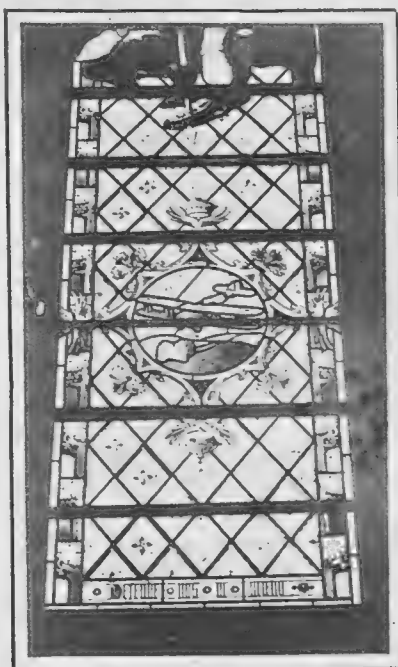
### The Abandonment of the Seaplane Race.

seaplane firms which

It is now formally announced by the Committee of the Royal Aero Club that the seaplane race, which was to have been flown at the end of October as a kind of consolation race for those seaplane firms which were let down by the Schneider Cup fiasco at Bournemouth, has been postponed till next year. And as a result the majority of the people who are interested in flying as a sport are not at all pleased. It will be remembered that the race was postponed *sine die* as soon as the railway strike broke out, the official argument being that the strike would interfere with the race. Just why it should have done so, even if the strike had lasted till the end of the month, is not very clear, seeing that most of the possible competitors have their works on Southampton Water, where the race was to be held, or else somewhere along the South Coast within easy flying distance. Even if one or two firms in the London district had taken a fancy to compete in the race, they would have sent their machines down by road, strike or no strike—as, in fact, the Martinsyde people at Woking actually did when they wanted to test a new machine with floats recently. So far as the public were concerned, the strike would hardly have mattered, for in any case very few people would have troubled to go down from Town to see the race.

### Much-Needed Advertisement.

Public interest in aeroplane racing is still very small, and the real value of the race would have been the publication all over the world of the speeds put up by the competing machines, which would thus have been advertised to all possible buyers. For this reason it was very important that the consolation race should have been held. It was eminently desirable that the evil effects of the Schneider fiasco should be removed, for after that affair people in all foreign countries were left with the idea that British seaplanes—which are in fact the best in the world—could not alight without breaking something, and that the only hydro-aeroplane worth considering was the Savoia flying-boat, which covered the right distance, though it went the wrong course. Without depreciating in any way the Savoia's performance—which was excellent for a machine with comparatively low power—it can safely be said that her speed was many miles an hour slower than that of any of the British or French competitors. If the Royal Aero Club is really anxious to help the Aircraft Industry in its present time of trouble, it might at least organise a few attempts on seaplane records during November, so that the British aeroplane-makers can have something to advertise at the Paris Aero Show in December.



THE 'PLANE IN THE PANE: AN AEROPLANE IN A CHURCH WINDOW.

The aeroplane has appeared in stained-glass in a church window for the first time at St. James's, Spanish Place, where it is used as part of the decorative scheme in a window dedicated to St. Michael.—[Photograph by I.B.]



THE AIRMAN'S CORNER: IN ROCHFORD CHURCHYARD.

Five airmen are buried in Rochford Churchyard, where their graves are marked by four-bladed "props" from fighting machines in memory of the fact that the men whom these crosses commemorate lost their lives whilst patrolling and fighting the Hun night-raiders on the coast.

Photograph by Press Pictures.



# A Queen Anne Hall by Harrods



*Designed in Harrods Studios*

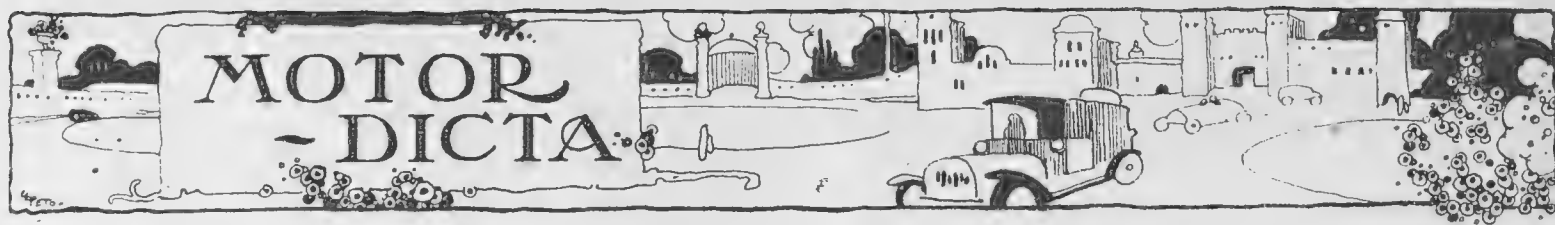
ENVIRONMENT plays an important part in the fashioning of mind and mood. The principal rooms in your home should inspire a proper sense of peace and restfulness. There is evidence enough in the work of Harrods designers and decorators to show they know the secret, and Harrods will gladly make practical suggestions along these lines, freely on request.

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*London S W 1*



## THE SERENDIPITY OF OLYMPIA: NEWCOMERS TO THE SHOW.

By GERALD BISS.

ONE of the great charms of the Motor Show at Olympia to me has always been its serendipity—the happy chance meetings with old friends infrequently seen, gathered together in the giddy quest of the elusive automobile: fellows who used to sit beside one at the bottom of the lower fourth and crib comfortably, men who used to be hauled before the same tutor for cutting the same chapels, or for illicit equine excursions to Newmarket upon botanical expeditions in search of the heather upon the Heath—all sorts and conditions scattered by the exigencies of life, from mild-eyed curates to wild-eyed stock-brokers. Many such before the war I used to calculate to meet but once a year at this great automobile reunion—such is the vogue of Olympia the overcrowded. There is a pleasure in its pathless congestion, inexplicable yet obvious, whether actual buyers or mere quotas of a queue of cheerful sardines in unnecessary human overcoats or female furs. Many a country squire's season in town in the old days used to be the Cattle Show; that of the modern generation, the squire included half against his will—Olympia! The war disgruntled this serendipity like every other decent human amenity; but now I look forward, after the quarrels of nations, to a renewal of love—or at least many friendships—at the Show. But alas! there will be many missing faces; but many a happy hero will be called back to life in the Land of Memory by such of us who carry on.

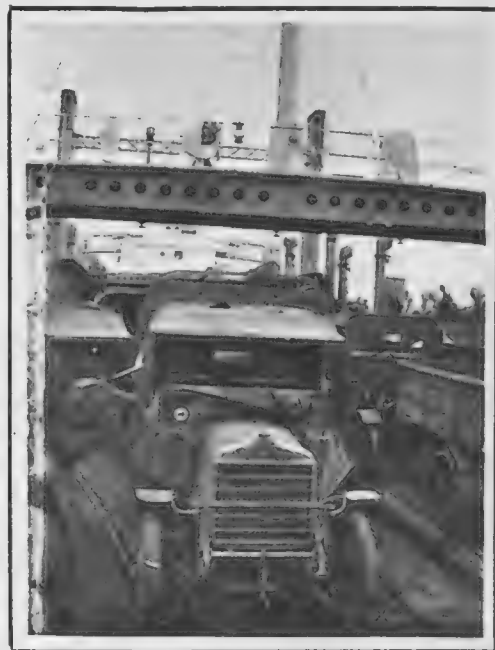
**Show Sunday.** And Sunday? Will Show Sunday be revived this year, I wonder? It used to be a great function on the road amongst the automobile fraternity and their chosen guests, when each brought out his latest and best, and gave it an exercise gallop up against its rivals without fear or favour on

the Metropole, with fearful tales of unparalleled times between town and sea, painted with all the vivid horrors of Handcross and the perfidies of police-traps by such poor gold-fish as the cunning constables had copped with their Hun-truthful stop-watches and wicked wiles, each auto-vendor glibly perjuring his problematical soul up against some equal liar as to the way in which his special model had scooped the pool at Olympia on the opening day. Yes; I rather fancy that in this dangerous age of cocktails and pigtailed, Show Sunday will be more effulgent and ebullient than ever to the greater increment of Brighthelmstone!

## The "Newcomes" of Automobildom.

In another place, as the scornful Commons refer to their all-but-defunct Beters, I am given to understand that exhibits in general (so far as the price of paper and the patience of printers will allow) are being treated this week and next in this "organ of the Press," in the serious spirit of the manufacturer—who, however, in many cases is showing such a curious and unparalleled diffidence as to his wares this year as makes the case-hardened strangely suspicious as to their

novelties—or, possibly, their eventuation at all. However, *nous verrons*, as our gallant Allies in Gaul would say. I have no room for any wide treatment or condescension to detail in such constricted space; but to me it seems that the most interesting things that lie on the lap of the gods of Olympia are the real post-war 1920 models, the use of aircraft practice in automobile design, and the new makes of car which have sprung from out the womb of the war—newcomers to the automobile mart for the first time on parade. The influence of aeroplane manufacture will be particularly interesting, as Mr. Grey will doubtless emphasise in yet "another place" in the paper in due course after his castigation of my slippant pen for daring once to ascribe any share in the success of the aeroplane to the poor old out-of-date automobile. I, therefore, will for the moment confine myself to the "Newcomes" in automobildom, though I may omit many by accident, and have no room for detail; and, by way of preface, I only wish they were (or, shall I say, could be?) cheaper. In Sinn Fein fashion, the first is the Cubitt, conspicuous by its absence—to my disappointment, as it was seen at the Salon; but space forbids, both in its case and mine. Most of these automobile Newcomes are of modest mien, from 10 to 15-h.p.; but one, the Ensign, boldly jumps in right at the very top price and challenges all the old-established six-cylinders on their own ground, fearing no foe in shining chassis. Next, there are two eight-cylinders, the 20-h.p. Guy and the light 10-h.p. Duplex. Then the air-cooled 10-h.p. Enfield-Allday, a combination of two old firms, with its five-cylinder radial engine; and the 10-h.p. three-cylinder radial Cosmos—to be known, without undue modesty, as the "C.A.R." Next, the already familiar 14-h.p. Angus-Sanderson; the 10-16 Hampton; the 11-9 Dawson; the Zephyr and the Albert, of similar horse-power; the light Wilton, with a Dorman engine; the 14 Waverley; the 15-9 Ruston-Hornsby, to be produced in quantity; the 11-22 Hammond; the 11-9 Meteorite; the 12-h.p. two-cylinder, air-cooled "A.B.C." sporting light car; the 10-12 light Mascotte; and others which may have slipped my memory. Good luck to them all!



LEAVING DUNKIRK AFTER SERVICE IN FRANCE: DAIMLER LORRIES ON THE CHANNEL TRAIN-FERRY, EN ROUTE FOR ENGLAND.



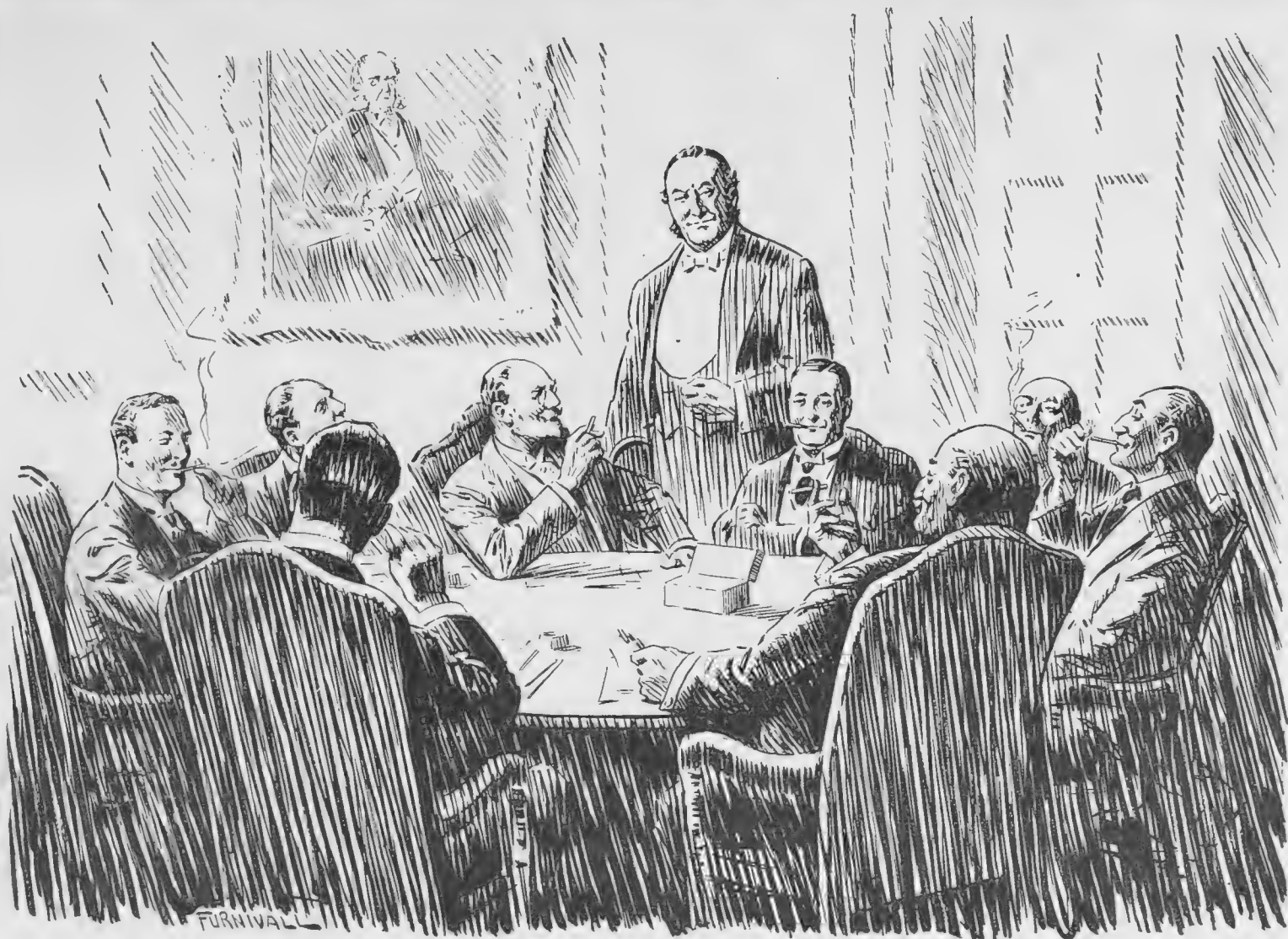
A ROYAL ENGINE-DRIVER AND STOKER: THE KING OF THE BELGIANS AS ONE OF A TRAIN-CREW IN THE UNITED STATES.

While in the United States, King Albert added to his numerous experiences by driving a railway engine and by taking his turn at stoking it.

Photograph by L.N.A.

the road—which, being interpreted, was by unwritten law the Brighton Road and none other. Luncheon-parties at the York or





## A Momentous Decision

*"There's only one thing  
as good as a Kensitas—  
that's another Kensitas."*

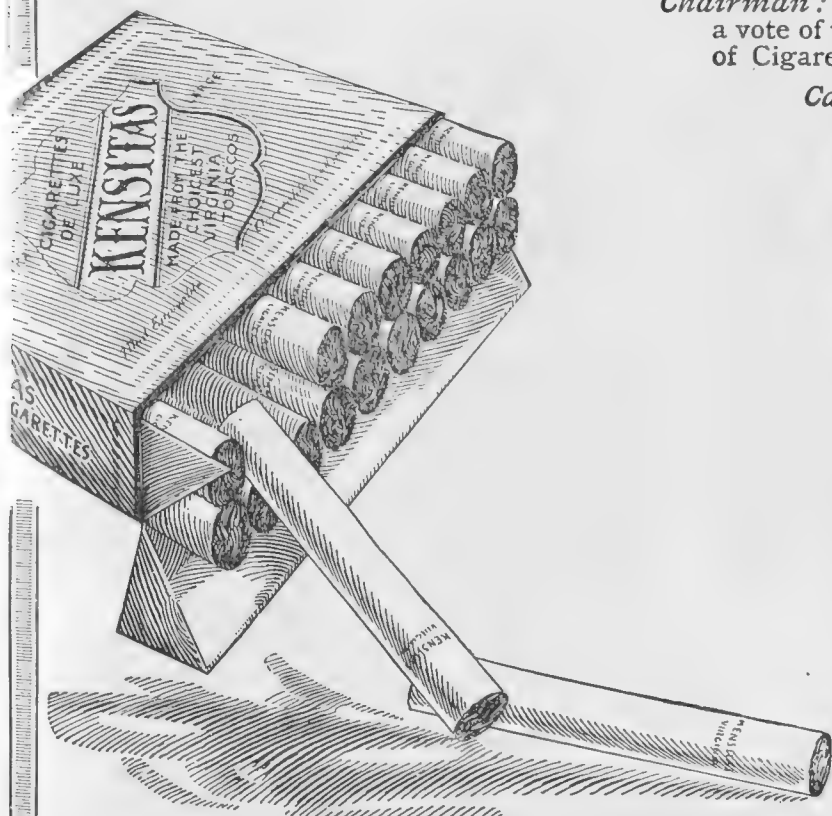
*Jenkyn: "Sir, I trust I don't intrude."*

*Chairman of Board of Directors: "You couldn't Jenkyn."*

*Jenkyn: "Sir, when decisions of importance have to be made,  
I venture to suggest that the mind should be free and clear  
from irritating worries. So I brought the Kensitas, sir—"*

*Chairman: "Good for you, Jenkyn—and for us. Gentlemen,  
a vote of thanks to the indispensable Jenkyn and the Prince  
of Cigarettes."*

*Carried nem. con. as they all light up.*



# Kensitas

Extra Large  
Virginia Cigarettes

20 for 1/4

50 for 3/3      100 for 6/4

*Of all High-class Tobacconists.*

See the name on every box and cigarette.

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174-175-176 Piccadilly, W.

## THE WOMAN ABOUT TOWN

### Queens Plentiful Just Now.

If Queens are not quite so plentiful as autumn leaves in London just now, at least there are a good few of them about, and a King and a King of Kings thrown in. The last is not profanity; it is the title of the Shah of Persia. The Queen of Spain and the Queen of Norway are our own British born and British bred. Their Majesties are looking very well pleased to be back in Mamma London, and are to be seen shopping happily. Shops are magnets that attract all women, from Queens to cotters. King Alfonso also shopped—and, we hope, bought no more purple evening-dress coats such as he wore in Paris, and such as created a furore among the exquisites of the City of Light and Leading. Here the British bulldog quality in our men has fastened tenaciously to black for evening wear. It reduces them in dress to the level of waiters; but very, very seldom is a well-bred man taken for a knight of the napkin!

### A Peaceful Revolution.

The jumper is a really successful garment only when worn by a well-corseted woman. It fits quite amiably a good mould, but it fits most hideously a bad or indifferent one, seeming to take a vicious pleasure in accentuating the bad points—or shall we say protuberances? It is all very well to say figures are out of fashion; not a bit of it. So long as a solitary male patrols this planet he will have an appreciative eye for the good figures of any of our sex that may be within sight. Therefore, we do need to consider this matter, and provide ourselves with La Vida corsets. There are numerous agents; but in any difficulty about making this necessary provision a card to Manageress (Fitting Department) La Vida Corsets, 23, London Wall, will bring information as to the nearest agent. Our style of dress during the war and since has conduced to some carelessness about our figures; and our forms have been a little more than clumsy, and a good deal less than divine. That, however, is being peacefully and quietly changed; the jumper is a powerful agent.

### Marie Annes.

I hear that there are extremists in fashion in Paris who are too funny for words. Well, Parisians ought to be grateful to anything or anyone who can make them laugh when the thermometer persists in lying low, and the



*A Navy-blue jumper, with violet stripe and all befrilled, with a quaint tablier effect.*

price of coal mounts higher and higher to those fortunate people who can get it at any price. No doubt, the French have their War Profiteers, who, if they read that monkey-fur, pink satin, glitter of gold and silver, ermine and sable, velvet and lace, and rare and refreshing fruits simulated in velvet and panne are the correct wear, will invest themselves in the whole lot at once and look like Merry Andrews—or should I write Marie Annes? We British are too imitative for that. The rock we split on is studying the costume of some rich and highly placed lady, and investing our war-profit income on as nearly as possible a replica thereof. The result is not funny; it is rather sad, because it roars out "Unsuitable" all the time.

### A "P" of a Difference.

We have been dry a long time for us. This remark refers to weather—other kinds of dryness are not in my department. Consequently, all wise people will prepare for days of deluges either persistent or at intervals. An excellent way is the purchase of Rain-hard Dexter coats. With one, whether you be of the male or female persuasion, you make no sacrifice in appearance, but look just thoroughly well-turned-out; and you gain everything in security and

*[Continued overleaf.]*

TELEPHONE: REGENT 3681.

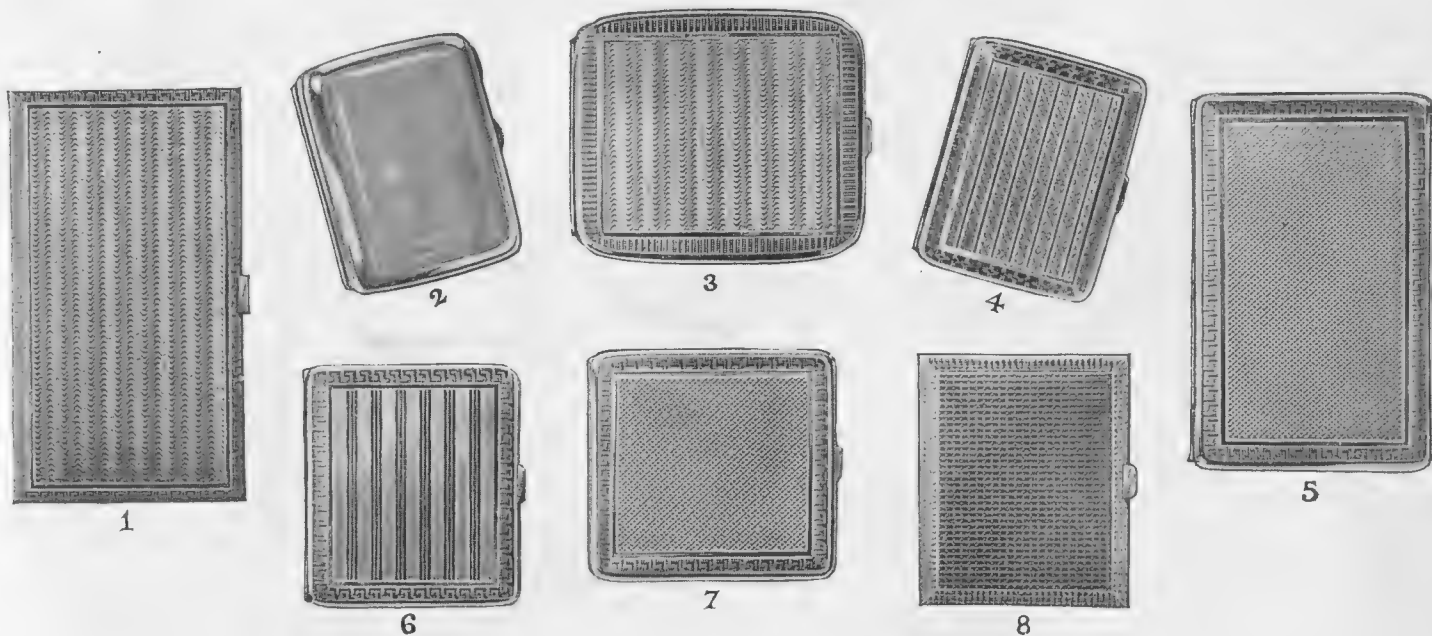
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No. 2. Width $2\frac{1}{2}$ -in. £13. (7 Cigarettes) (Plain)	No. 4. Width $2\frac{1}{2}$ -in. £17. (6 Cigarettes)	No. 6. Width $2\frac{5}{8}$ -in. £21 (8 Cigarettes)	No. 8. Width $2\frac{3}{4}$ -in. £22. (8 Cigarettes)

Wilson & Gill's Choice Stock of Solid Gold Cigarette Cases includes the Newest Designs of Fine Engine Turnings, stoutly made and very highly finished, the finest value obtainable.

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IS not this a pretty Gown? And there are plenty of others—some at even lower prices—at Goochs.

### "MAISIE"

Dainty Evening Gown in shot faille with new side panniers and trimmed with sprays of Autumn flowers. Suitable for young ladies. In Mauve, Pink, Yellow and Blue. 12½ Gns.

### HOSE

Ladies' pure Wool Hose, camel-hair mixtures. In Fawn, with fancy designs in Purple, Light Helio, White and Black. 7/6

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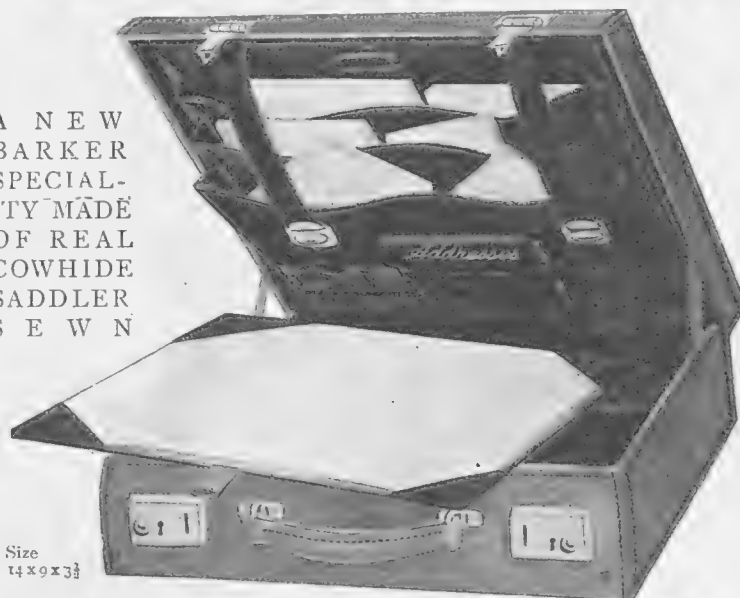


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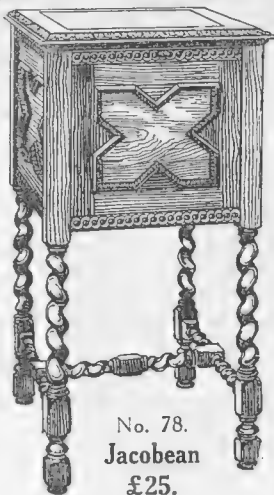
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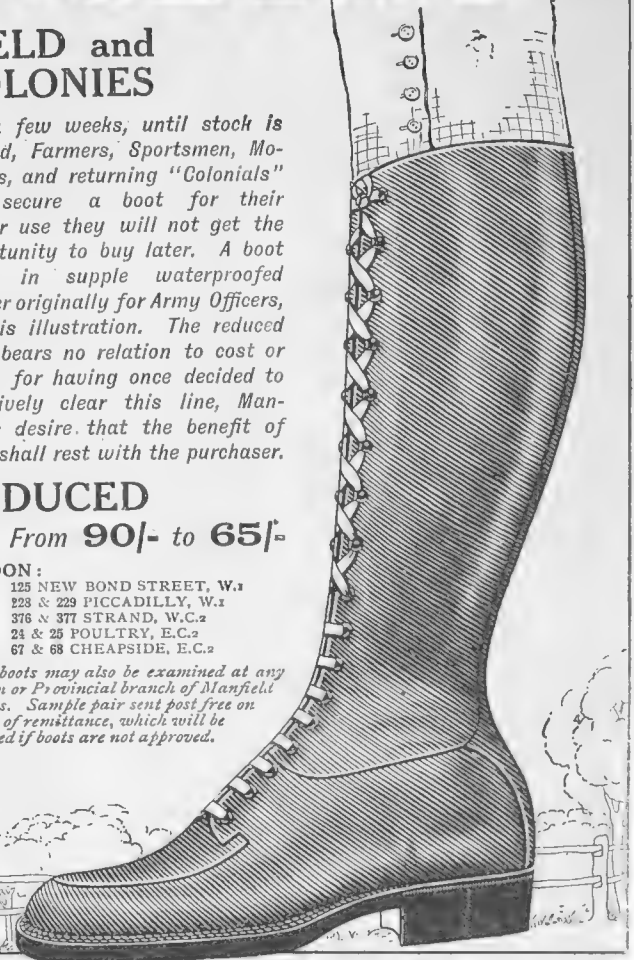
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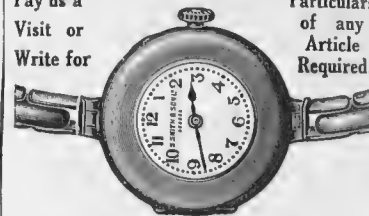
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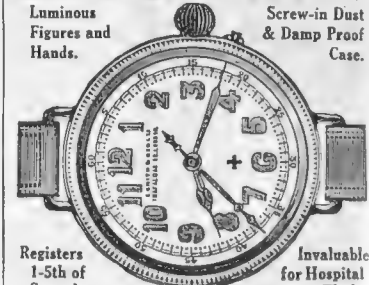


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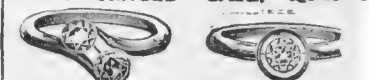
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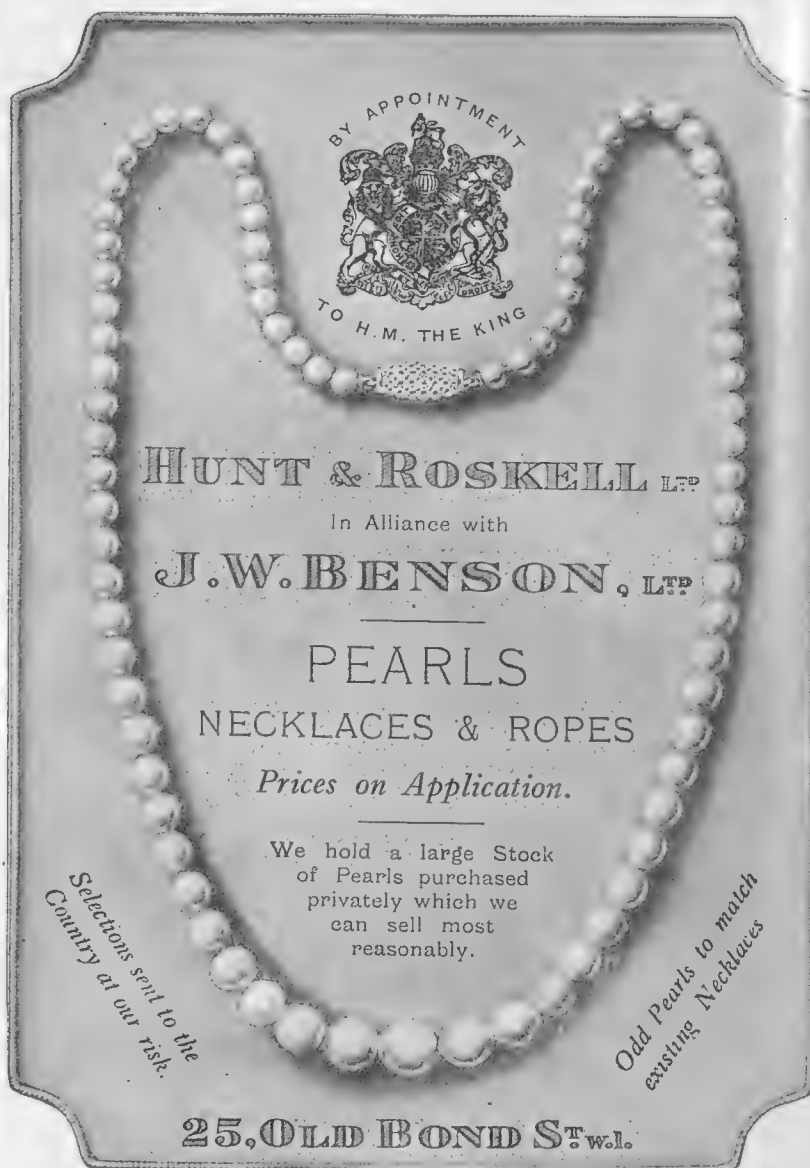
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*Continued.]*

After all, one always wears one's lungs, and they do need protection from what we politely call the damp of our climate. A worse word might be used—not so extreme, perhaps, as that used by a German (pre-war variety) governess in a Bishop's family. In response to a kindly inquiry about her health, she said she had a cold, and added, "It iss thees dam climate." "Oh, Fräulein!" said one of her charges—hurriedly she added, "I do mean 'p,' my Lord." Well, we need fear neither dam nor damp if we have a Dexter.

#### The Useful and the Ornamental.

The harmless, necessary handkerchief is being exalted into the dainty and delightful decoration. I would not like to suggest the curate and rector positions in connection with services rendered to the nose. Churchmen are more than ever dignitaries. Let us say that for use we have a good serviceable handky of pure Irish linen, with a hand-embroidered monogram in any two letters, and a narrow hem, such as we can get at Robinson and Cleaver's great Linen Hall in Regent Street for 15s. 6d. to 19s. a dozen. That will reside in the pocket or bag, and be ready when called upon. For the bodice, the little pocket in the coat, blouse, or muff, something more is needed. It may be a hand-woven and hand-embroidered little square; it may be coloured linen in harmony with or in contrast to the dress; or it may be coloured linen with embroidered border. There are thousands to choose from at Robinson and Cleaver's, as well for use as for ornament, and each is perfect in its way.

#### Take Your Seats, Ladies, Please.

My stars and buttons! Viscountess Astor, Peeress by marriage, American born, a fine speaker and fine worker, standing



A yellow broché dance frock.

for the House of Commons; and a bevy of Peeresses by birth entitled to sit in the House of Lords! Where be we poor women going? Once upon a time we could look no nearer than heaven for recognition of useful qualities and capability for public work; now we stand a chance of getting our heads turned earthwards. I do not think many out of the Peeresses will trouble greatly about their seats in the Upper House. One can hardly imagine her Royal Shyness the Duchess of Fife putting her best hat on a gilded chair—I really do not know what the Lords sit on, but it can hardly be less than gilded seats—to secure it for her occupation during a debate. Viscountess Rhondda may do so; Baroness Burton could liven the Lords up with many a quip, were she so minded. Viscountess Wolsley could offer expert advice on horticulture and agriculture; Countess Roberts on work for disabled soldiers; and others could, and probably will, be useful in debate—if they do not get bored stiff!

#### By Women to Women.

Why should a luncheon-party of all women be duller than one of all men? A man says, "You'll be bored stiff at a hen-scratching," and plumes himself that no one gets bored at an all-man party. Well, no such guest as Mr. Bore found his way to the lunch to the Heads of the Women War Services to the Crown. It was a bright and interesting function from *hors d'oeuvres* to coffee. We did have a few jokes about the Pussyfoot red and white wine; decided that it was decorative to look at, and left it to fulfil that purpose—it was really orangeade and lemonade. Mrs. Meynell's address to the guests of honour was read by Miss Lena Ashwell, and made us all feel proud of the use a woman had made of our beautiful

*[Continued overleaf.]*

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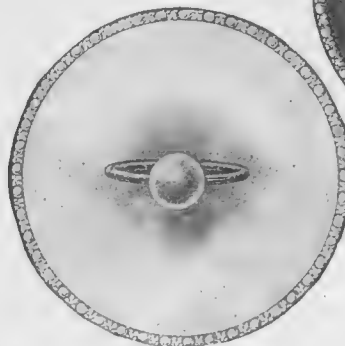
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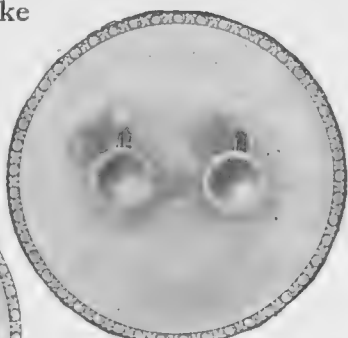
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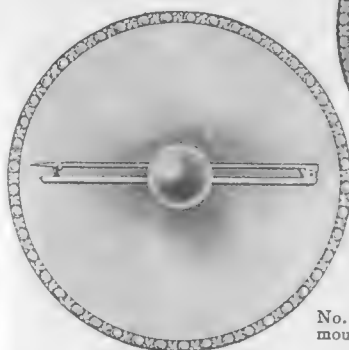
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*(Continued.)*

language to put in a few words what we all felt for these women workers. Lady Ampthill proved herself a good speaker; and Mrs. Massy Lyon (Chair) and Miss M. F. Billington (Hon. Sec.) would have been smothered in congratulations, had these been material.

#### By Somebody Else.

The elegances of life have returned, and eagerly we welcome them. So many years have we done without them that now they bring us fresh new joy. What woman is there who will not enthuse over a box of Morny Frères, 201, Regent Street, delicious scent, soap, bath salts and powder? Whether it be "June Roses," "Mystérieuse," "La Valse," "Triomphe," or other of the wonderful olfactory productions of that famous firm, it will be equally welcomed and used with inexpressible pleasure. Women make pets of their noses, there is no denying it, and although we cannot bear heavy scents, or much scent, those beautifully vague sweetnesses invented by Morny's do titillate our olfactory nerves in the most enthralling way. It is good to be able to indulge ourselves again, albeit such indulgence is usually supplied by somebody else!

#### Dancing by Waxlight.

There is great talk of the return of the Tango, and

one or two other exotic terpsichorean examples, for the Jazz is dead as the Dodo at the dances that matter. It will probably end in talk, for these measures necessitate a certain amount of proficiency in performance, and the average British man and woman takes proficient dancing vicariously, at the Russian Ballets and other places where professionals perform. For themselves, exercise and agreeable companionship is all they want: they are unskilled dancers, and there is, mercifully, no ball-room trades union! The valse and flirtation were the early Victorian versions of the dance. Now it is the one-step and chaff. What it will be, who shall say? The schottische, the mazurka, and the varsovienne might visit the glimpses of the electric-light as once they did the soft illumination of wax-candles.

Now that his wife has decided to stand for Plymouth, it may be that Lord Astor won't feel his elevation to the Upper Chamber quite so keenly. He is an enthusiast on health and housing; she takes the deepest interest in social questions. If Plymouth returns her, women could scarcely have a better first specimen M.P. Countess Markievicz has never been to Westminster, and would, in any case, hardly count as a serious factor in the Commons.



MARRIED LAST MONTH: MRS. J. E. RAYNE (MISS META REDDISH).

Mrs. Rayne, the wife of Major J. E. Rayne, is well known as Miss Meta Reddish, a charming American prima-donna who has sung at all the principal American and Continental opera-houses.



GIVING HER FIRST VOCAL RECITAL AT THE AEOLIAN HALL, ON NOV. 6: MISS NANCY FRY.

Miss Fry, an Irish dramatic soprano, is well known in musical society. She will give her first vocal recital at the Aeolian Hall, on the 6th. She is from Ballymena, Co. Down. For some years she studied in Paris and London.

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## Introducing Eve

Life is too serious to be taken seriously—at least, “Eve” thinks so; therefore, she is determined to have, above all, *joie de vivre*. She may be serious and domestic sometimes—but for the most part she will be gay, merry, frivolous, ultra-modern, even pagan.

She will be “sporty”—she will be a confirmed “first-nighter”—she will not miss the Ballet or the Ball—she will delight in the virtues and vagaries of that waning body called “Society”—she will positively revel in the waking world of Bohemia, of Music, the Arts, and what we may call the decorative fringes of life. She will, in a word, be the modern “Eve.”

Like her historic namesake she will have an intense passion for clothes. In this—and only this—will “Eve” be consistent. She will reveal in her pages the great secrets of dress and forecast unerringly what the fashion of to-morrow will be, because she has the *entrée* to the studios of the great designers of Paris and America.

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“Eve,” let me tell you, is the amazing new, up-to-date Monthly paper for modern women. There will be nothing dull about “Eve.” She will have her eye always on the good things of life, and she will be ever ready to share them with her readers. There is certain to be a big rush for the first number, so order it *at once*.

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BREWERY SHARES.

IN spite of the continued appearance of Mr. Pussyfoot Johnson's photograph in every other illustrated paper, and the addition of women to the Voters' Lists, we decline to believe that the British workman will cease to demand, and get, his beer. When the sun ceases to warm this world, he may have to give it up, but until then we think Breweries will continue to thrive. Nationalisation is out of favour for the moment, and the high wages received by the working classes make for a large demand.

In spite of the removal of restrictions, and the increased quantities which the Companies are allowed to brew, quotations are, on the whole, little higher than those touched in 1918.

During the war period the Companies were hampered with many limitations and restrictions, but the prices allowed to be charged on the decreased output were more than sufficient to compensate them, and, practically without exception, they have been able gradually to increase their dividend distributions and very materially strengthen their financial positions. The reduction in the excess profits duty to 40 per cent. must make a great difference to the amounts available for distribution.

The following table will illustrate the growth of the prosperity of a few of the leading Companies—

COMPANY.	Net Profits 1914.	Net Profits 1918.	Highest Price 1918.	Approx. Present Price.	Last Year's Distribution.
A. Guinness, Son and Co. (Stock) -	£ 1,511,700	£ 2,175,800	365	370	16 p.c. Tax free
Whitbread and Co. 4½ Per Cent. Cum. Pref. Ord. (£100) - -	75,685	209,000	57	53½	—
Mitchell's and Butler's Ord. (£1) -	208,500	426,000	2½	2½	15 p.c.
W. Hancock Def. Ord. (£10) -	37,800	69,600	10½	13½	15 p.c.
Newcastle Breweries Ord. (£10) -	56,060	100,300	12½	17½	15 p.c.
Barelay, Perkins 10 Per Cent. Cum. Prefs. (£1) - - - -	81,000	310,000	5½	4½	10p.c.&arrears.

FINANCE IN A FIRST-CLASS CARRIAGE.

"An astonishing amount of business, all things considered," declared The Broker.

"I can't make it out," The Jobber said. "Uncertainty on every

side, capital included, and yet people buying and selling to the top of their bent."

"Pretty high top, too, it strikes me," The Engineer observed. "I shouldn't like to buy a lot of these iron and steel things that still are popular with many people."

"You can apply that to heaps of Industrials, I think," The Merchant went on. "Why are things so high?"

"Don't you think that there's a pretty general expectation of companies cutting up reserve funds?"

"Rather than run the risk of having those funds raided by the Chancellor of the Exchequer?"

"That's it. I think myself that directors have got the wind up, like other people, and they think that companies' money would be safer in the pockets of the shareholders than in reserve funds."

"Of course," said The City Editor, "you must remember—"

(He was horribly fond of starting off like that.)

"—must remember that people nowadays are wanting prospects rather than dividends. They reckon upon making income out of profits, not out of interest."

"Shows an amazing insight into present-day conditions, doesn't it, Brokie?" said The Jobber with ambiguous admiration.

"Well, all I can say is I hope that some of you took my advice to buy Argentine Railway Stocks," was the oblique reply.

"How long ago was that?"

"Ingrate! Not more than six weeks at most."

"Were they lower then?"

The Broker groaned. A hollow, deeply disappointed groan it was, too.

"Points. And points. And points," he answered. "Let me point—"

"It's rude to, may I point out," said The City Editor sweetly.

"Give us some more tips of equally good kind," suggested The Merchant.

"And then be asked a month later whether my best tips have come off," said The Broker bitterly. "Such is fame!"

"Never mind, try again."

The Jobber proposed an excursion into the Rubber Market.

"Might do worse and might do better," said The Broker oracularly. "They run that market too fast altogether, and I'm afraid of it for long at a time. But you ought to be the authority," and he nodded across to The Jobber.

"Buy yourself some Marconi Marine," put in The Engineer.

"And mix a few Liptons with them," added The Merchant

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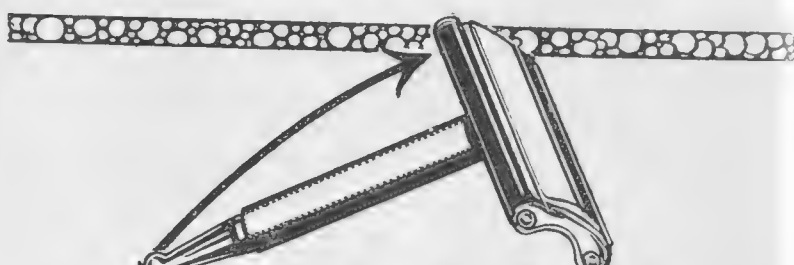


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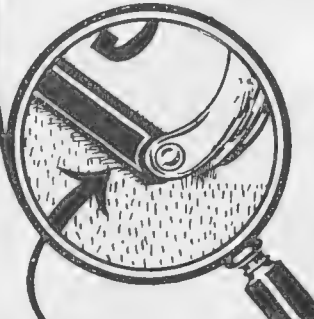


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# AT OLYMPIA 1919

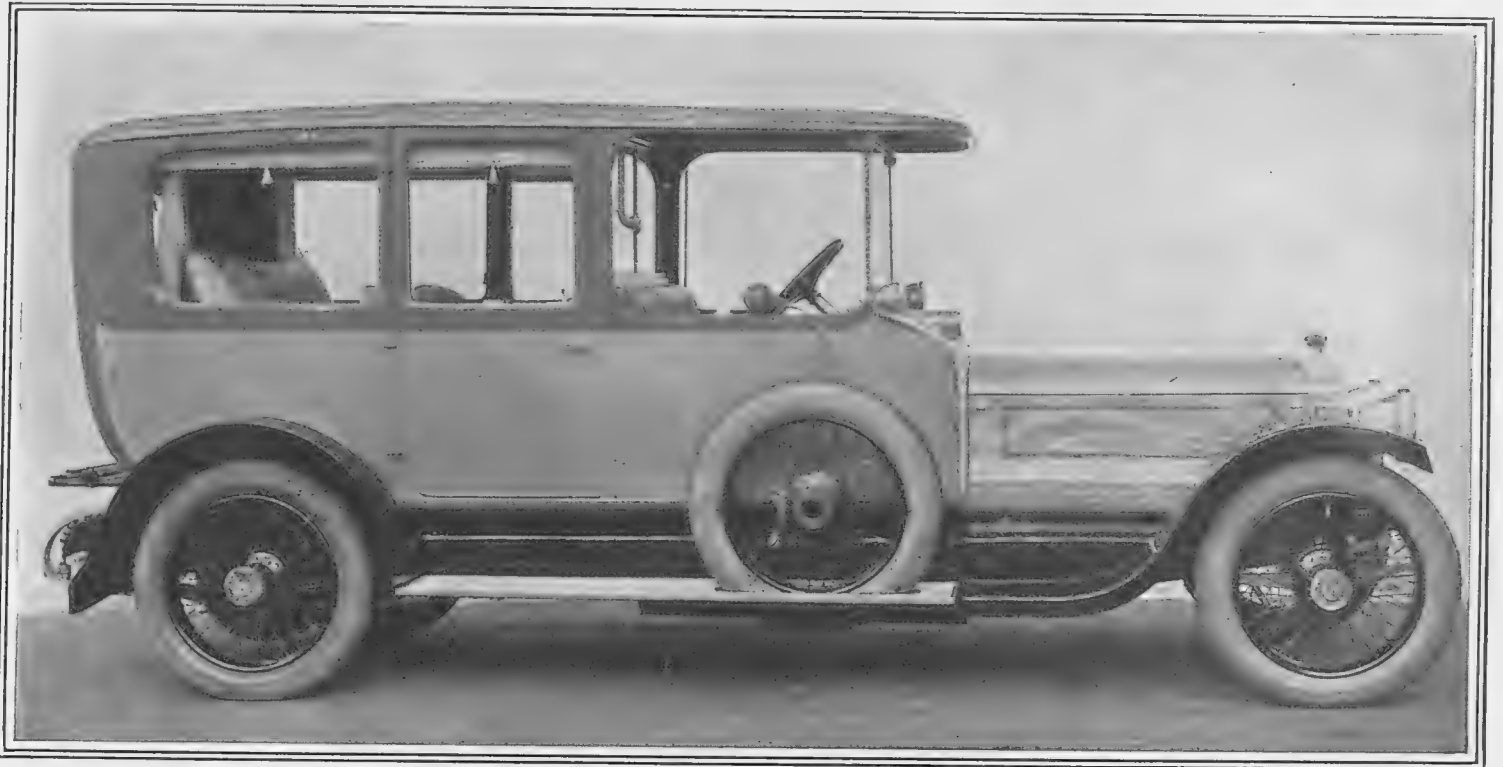
A GUIDE TO THE SPECIAL FEATURES OF THE SOCIETY OF MOTOR MANUFACTURERS AND TRADERS' THIRTEENTH INTERNATIONAL MOTOR EXHIBITION AT OLYMPIA (NOV. 7-15).—I.

ON Friday next, Nov. 7, the thirteenth International Exhibition organised by the Society of Motor Manufacturers and Traders, in connection with the Royal Automobile Club, opens, and it will remain open to the public until Saturday week, Nov. 15. Owing to the war there has been a hiatus of six years, during which the whole world has been in the melting-pot, and conditions have in many ways entirely changed; and the result is that this revival, despite the many difficulties and drawbacks under which it has been brought into being—a matter of some uncertainty almost up to the very end—promises, from many points of view, to be the most important of the whole series.

One sign of the times (common, alas! in every other detail of life) is that the price of entrance has been raised from the original shilling minimum to a minimum of half-a-crown—the latter to include "entertainment tax"! It would seem to most people something of a paradox that the annual trade exhibition of an admittedly essential, if not yet recognised "key," industry, should come within the scope of the entertainment tax, like a theatrical revue or a cinematograph show; but in this country there has always been

of them people who would never have found themselves at the wheel of a car but from sudden force of circumstances. Therefore, a new class of critic will have to be faced by the demonstrators and salesmen upon the stands; and potential purchasers will show a very practical knowledge of the points of both engine-design and chassis-construction, as well as having a pretty shrewd idea of what they want and what they intend to have. The percentage of owner drivers will be found to have increased out of all proportion; and they will come caparisoned for the erstwhile jousts of Olympia, and fully armed with expert knowledge bred of war.

Despite the rise in the price of entrance, there is no reason to anticipate any diminution in attendance—in fact, quite the reverse—and Olympia will be packed most unpleasantly close, to the despite of everybody concerned. Before the war this had grown to be acutely felt by exhibitors and customers alike—the former unable adequately to demonstrate their models upon their cramped and congested stands; and the latter unable to get sufficiently close to examine at leisure such cars as they were weighing up mentally with a view to purchase: so much so that the matter had been



AS PURCHASED BY THE PRINCE OF WALES: THE "LIGHT" 30-H.P., SIX-CYLINDER, "SILENT KNIGHT" DAIMLER.

something peculiarly Bæotian in the reception and treatment of the automobile industry, as though it were half a dangerous toy and half an idiosyncrasy of the "idle rich"—to borrow one of Labour's pet tags. However, one would have thought that the lessons of the war, and the more recent events of the strike, would cure any such official hallucinations. In addition, on Tuesday next, Nov. 11, the entrance-fee will be five shillings up to six o'clock in the evening; and Thursday, 13th, which is commonly known as "Club Day," will be a ten-shilling day up to the same hour. It is felt by a large number that in many ways these prices are a mistake, as they do not tend to the democratisation of motoring or assist in the elimination of prejudice against cars; and many hold that it would have been preferable to have one, if not two days with a guinea entrance-fee, and at least a couple of days at the old price of a shilling, as there is no doubt that the exhibition will be a bigger popular draw than ever in its previous overcrowded history.

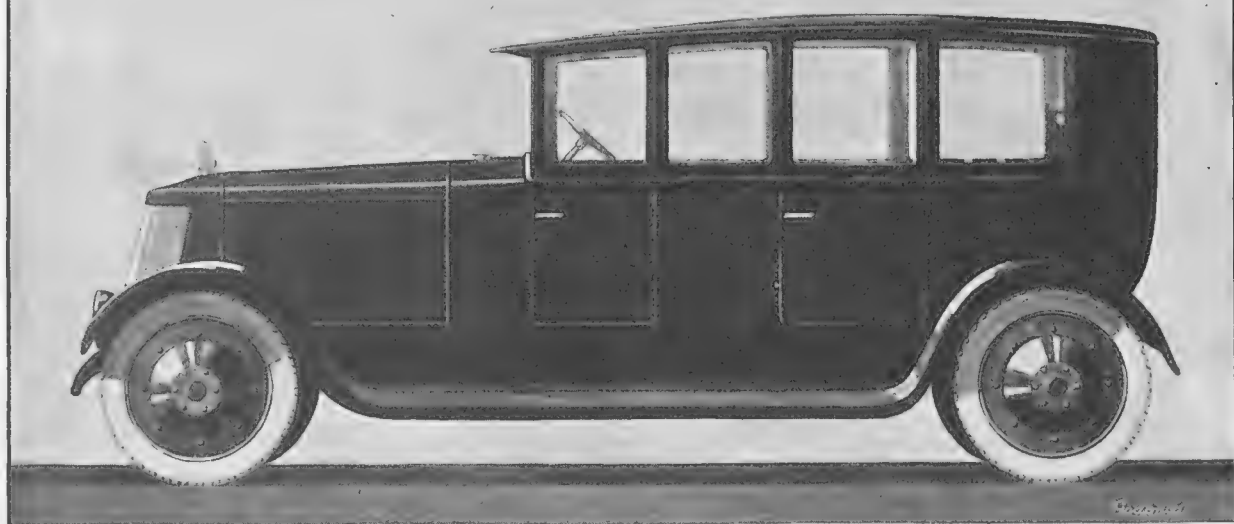
During the lustrum of the war, many hundreds of thousands of men and women of all social grades learnt in a very hard school and in a very practical fashion all that there is to be learnt in the ordinary way about the interior of the combustion engine and the driving of the automobile itself upon the open road—many of them people who had never driven themselves before, and the rest

discussed from every angle by the Council of the Society of Motor Manufacturers and Traders; and various schemes to relieve this congestion had been put forward. There was, and still is, no larger building available in London for exhibition purposes; and under existing building conditions and shortage of houses there does not appear to be any prospect of any such vast structure as the one required for a long while to come. There was in 1914 a scheme afoot to enlarge Olympia itself—a makeshift which would have been inadequate in itself, but that has been dropped. But, feeling that something must be done before another Motor Show comes round, the Society of Motor Manufacturers and Traders recently decided to hold next year not one, but two exhibitions, one after the other, on lines as equitable as possible to all members regardless of nationality. Therefore, the congestion of the next few days and its concomitant discomforts will have to be faced with a good grace in view of the assurance of better things in the future, together with a large increase to the bank-balance of the S.M.M.T., which may result in lowering the entrance fee to pre-war level.

Visitors to Olympia must anticipate certain unpreparedness on the part of some of the exhibitors and make reasonable allowances for any shortcomings. Never has an industry fought against greater or more persistent difficulties in the matter of reconstruction; and

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the public, still lacking their motor-cars and fed up with waiting, are not unnaturally growing disgruntled, without recognising that the majority of the retardatory forces have been, and still are, quite outside the control of the motor industry itself. First, there has been extraordinary slowness on the part of the Government in many instances in "demobbing" factories and allowing them to switch over to their ordinary peace production. Further, no industry in the country was more hopelessly uprooted and put on to extraneous manufacture foreign to its normal output—with a few marked and lucky exceptions; and, even under the most favourable conditions, such reconstruction cannot be accomplished in a day by the wave of some magic wand. Again, in addition to difficulties with regard to an adequate and regular supply of raw material, which of itself prevents regular manufacture and the attainment of any even level of prices (essentially bound up in regular production), there has been industrial unrest upon every side, which, even when not of itself an integral part of motor-manufacture, has reacted immediately upon it. Such a matter as the recent railway strike holds up supplies and industry all round, including, of course, motor output; and, if it had gone on much longer, it is doubtful



WITH "V"-FRONT SALOON, OWNER-DRIVER, BODY: THE 40-H.P., SIX-CYLINDER LANCHESTER FOUR-SEATER.

whether the exhibition at Olympia could or would have been held at all. As it is, it has seriously put back the clock of production. Again, the strike of the iron-founders, the core-makers, and the metal-dressers acts directly upon motor-production, and means further delay in deliveries, with enhanced prices, after the show itself is over, when its incidence and effect will become acutely felt, when the reserves in hand are used up, and fresh supplies are not immediately forthcoming in adequate quantity to feed the other departments dependent on them. As it is, even before the strike, no small part of the delay of motor-production in this country during the last few months has been due to faulty castings and inferior workmanship in this essential connection.

As to rising prices, about which the purchasing public feels itself so aggrieved, it may safely be said that there is not the smallest detail in connection with the construction of the complete automobile which has not risen very considerably in price—some far more in proportion than the general rise in prices themselves. Wages are

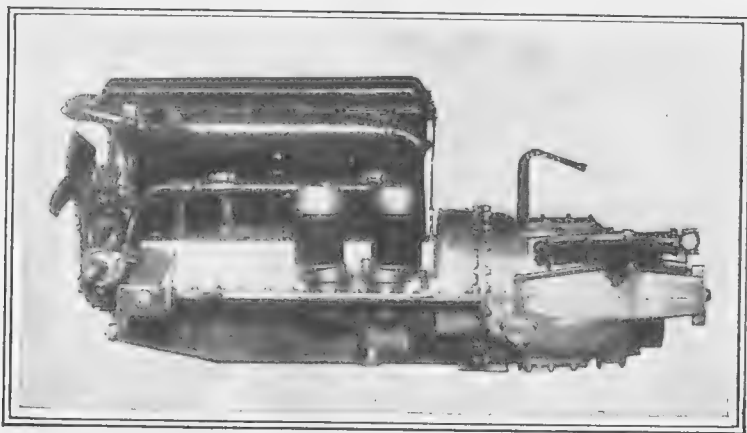
on some stands the exhibits are likely to be far from complete, and applications have been made to the Society of Motor Manufacturers and Traders in more than one instance for permission to show engines without chassis, should the whole not be ready in time.

This year, also, if a personal apologia be permitted, conditions make it very difficult from the writer's point of view to deal in anticipation with the exhibits and things in general. Not only is this the year of greatest change owing to the long hiatus, but, the models not being ready well ahead of the Show as in normal times, they have largely to be dealt with upon the maker's own specifications. In previous years, not only were the chief ones more or less familiar, but a large number of them had not only been seen but in many instances actually tried personally on the road, which this year has, from force of circumstances, been a matter of impossibility.

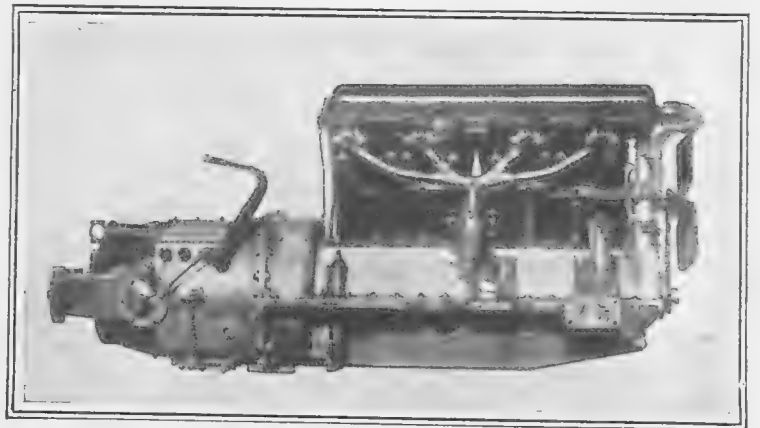
In consequence, the principal guide to hand is the Paris Salon, which was neither so easy of access to British writers as normally, nor itself so complete and finished an affair as in its proudest days, the French manufacturers having suffered in many ways from disabilities similar to our own. Moreover, the British exhibits were unusually restricted, only the Daimler, the Austin, the

Sunbeam, the new Cubitt (which, incidentally, is *hors concours* at Olympia—to my regret), and Sizaire-Berwick (from the French factory) being on show, the Wolseley having been held up at the last moment by the railway strike. There, as promises to be the case at Olympia, everything available was bought up irrespective of price, recalling the early days of motoring, when competition for cars was so keen, and deliveries as difficult to obtain as they have been this year, and will be until production gets into full swing. As noted above, hard-and-fast prices were quoted in few instances; and many firms at Olympia are equally certain to allow themselves some latitude in case of eventualities.

The general impression left by the Salon, which will find no small echo at Olympia, was that manufacturers were laying themselves out far too eagerly and indiscriminately to cater for the "luxury" class of car, regardless of price, although economically it is obvious that this market must be a very limited one, and become more and more dried up with production in full swing, the immediate wants



THE 40-H.P., SIX-CYLINDER LANCHESTER POWER UNIT: EXHAUST SIDE.



THE 40-H.P., SIX-CYLINDER LANCHESTER POWER UNIT: INLET SIDE.

more than double pre-war standard in every department—and wages cut a very big figure in the production of the automobile upon British lines and by British methods. Furthermore, the factor of the forty-seven hour week, as things stand, means an automatic increase of anything from 20 per cent. to 25 per cent. in itself. It is well, therefore, that the public should enter Olympia with these facts in their minds; and, to be frank, prices are more likely to soar higher than to fall appreciably in the immediate future, unless a very much better state of things comes into being throughout the whole industrial world—the whole, as ever, a matter of action and reaction.

At the recent Paris Salon many models were not priced at all, and the rest, in the main, merely provisionally. At Olympia, as far as can be ascertained, the majority will be priced, but most of them subject to possible increase. Again, as far as can be ascertained,

of the "war-rich" once supplied, and the country forced to recognise rigid economy by the severest super-taxation. It is doubtless very tempting to the manufacturer and designer of big ideas and pride in his personal product to go all out upon superlative lines; but to those who read the writing big on the wall of the future it is not only the old story of the survival of the fittest, but the survival of the comparatively few of the very fittest. It cannot be very long, unless the whole industry crack, before there will be more expensive cars on the market than possible purchasers, in the days of financial stringency ahead of this country, in conjunction with by far the larger part of the rest of the world. Future demand would rather point to the democratisation of the automobile upon American mass-production lines, spelling cheapness by reason of small profits multiplied by many and quick returns—a thing already under way

# See all Four Albert Models *de Luxe* and Stripped Chassis at Stand 109 Olympia

Better than any detailed description of this new all-British Light Car, is for you to seize the opportunity now presented to inspect the Albert for yourself, at Stand 109, Olympia. Two-seater, Four-seater, Coupé and Saloon Models, and a stripped chassis are on view, and you can thus learn at first hand, details of the special character of this leader of light cars *de luxe* and of the service planned for the exclusive use of the Albert Owner

4-Cyl. *Albert*

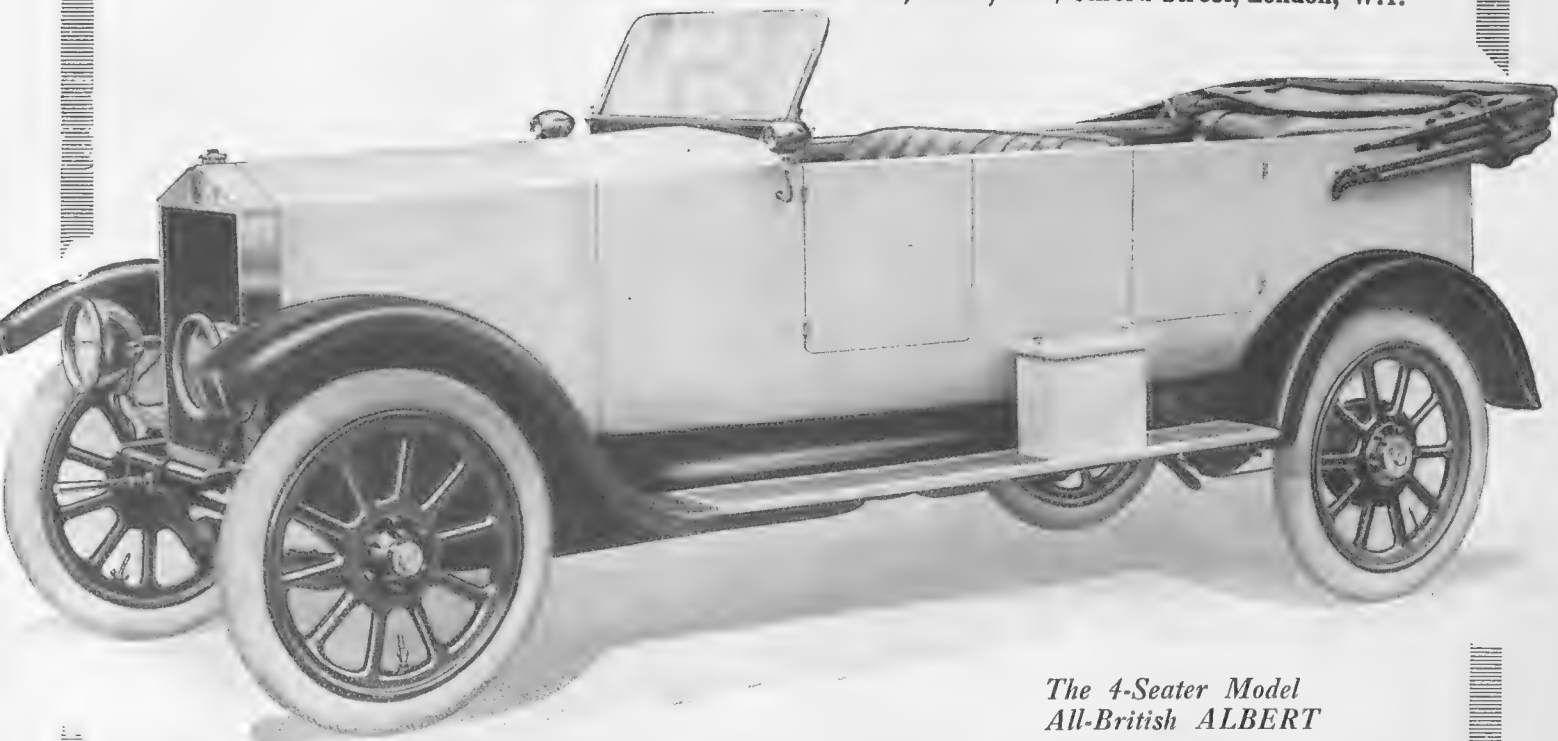
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*The 4-Seater Model  
All-British ALBERT*

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in France in the case of the Citroen car, which also, alas! will not be on view at Olympia—and foreshadowed in certain cases over here, though largely held up, hitherto, owing to conditions and circumstances previously explained.

With regard to the carriage-work at the Salon, which in many cases was of equal excellence regardless of cost, a very noticeable feature was the almost total absence of the landaulet, and the prevalence of either open or all-enclosed bodies, the "two-purpose" body being conspicuous by its absence. This will to an extent also be noticeable at Olympia, but not so markedly. The reason is obvious and not far to seek. It foreshadows the era of the owner-driver and the passing to a large extent of the professional chauffeur—a post-war economy not only enforced, but made possible by the war itself.

As to the engines at the Salon, as in 1913, the four-cylinder largely predominated, as it will at Olympia; and it is generally recognised as the most serviceable and economical type up to the present for the car of general utility, combined with reasonable economy. Yet, at the same time, there were tendencies in the direction of cylinder multiplication in cars of reasonable price, especially in the case of the baby Suère, an eight-cylinder engine, nominally of 8-h.p., or one horse-power per cylinder, at a chassis price of £214, or the car complete at £257—a model which (again alas!) will not be seen at Olympia. However, the twelve-cylinder Lancia, which was one of the sensations in Paris, will be in evidence, as will the eight-cylinder Talbot-Darracq, the eight-cylinder De Dion, and the eight-cylinder Cadillac, of which the two latter were familiar before the war. It is impossible at present to forecast the proportion of cylinders to engines at Olympia; but in Paris the four-cylinder engines were 75 per cent. against 89 per cent. in 1913. Six-cylinder engines showed an increase from 10 per cent. to 20 per cent; eight-cylinders from 1 per cent. to 3 per cent, together with the twelve-cylinder model referred to. The proportions at Olympia, from present appearances, will prove approximately the same, and a five-cylinder engine will be added in the case of the Enfield-Allday.

However, the greatest interest of the forthcoming show, apart from the questions of price and delivery, will lie in the tendency of design after the lapse of six years, and how far the lessons of the war and the influence of aero-engine practice have affected the real "1920" model as distinct from the "1914-1919" hybrid production—in many cases—and how many of the models shown are actual bona-fide new designs.

There is one very important point which it will be well for buyers at Olympia to bear in mind. Just as this year there has been a great lack of cars, next year, and possibly for a year or two, there threatens to be a great shortage of bodies of all sorts, when production of cars gets into its full stride. At the moment every carriage-builder is booked up far ahead, even obscure firms whose names were unknown as automobile body-builders before the war. Many motor-manufacturers have booked up whole factories, and supply cars complete on various standard lines; but, when buying from such firms as cater for the chassis only, as is the case with some of the most important, or in the case of a purchaser wanting a special type of body built to his own personal requirements, he will be well advised to place the order for the body at the same time, lest he find himself with a 1500-guinea chassis and nothing wherewith to cover its nakedness.

It is a serious point and not one to overlook or put off till the date of delivery draws near.

By the luck of the lallot, not without a touch of the irony of the Automobile Gods, the four principal British giants and lions of the top-price brigade have fallen together right in the centre of the hall. The Rolls-Royce, on Stand No. 74, is sandwiched between the Daimler (No. 75) and the Napier (No. 73), with the Lanchester opposite on No. 64; while immediately behind is the Sheffield-Simplex (No. 87), adjoining the Delaunay-Belleville (No. 86), the most expensive product from France—all ready to hand for lucky

folk with money to ho-o-caust. In view of the anticipated congestion, the ballot has unconsciously shown no small sense of humour; and things promise to be hopelessly impossible in this neo-plutocratic area! For many years past the Rolls-Royce has been supposed to hold the pride of place for top-price, with its shining chassis at £985, although, as an actual matter of fact, the Wolseley Company demanded £1050 for their special 50-h.p. six-cylinder chassis—figures which strike a note of comparative moderation

in these days of super-prices. But this year the Napier takes first place at the top of the price-list with £1750 for its new post-war chassis—£175 more than the Rolls-Royce, and £250 more than the Lanchester—though, as previously stated, such prices are more or less provisional and depend upon circumstances, as well as cheap withal compared with second-hand ramps.

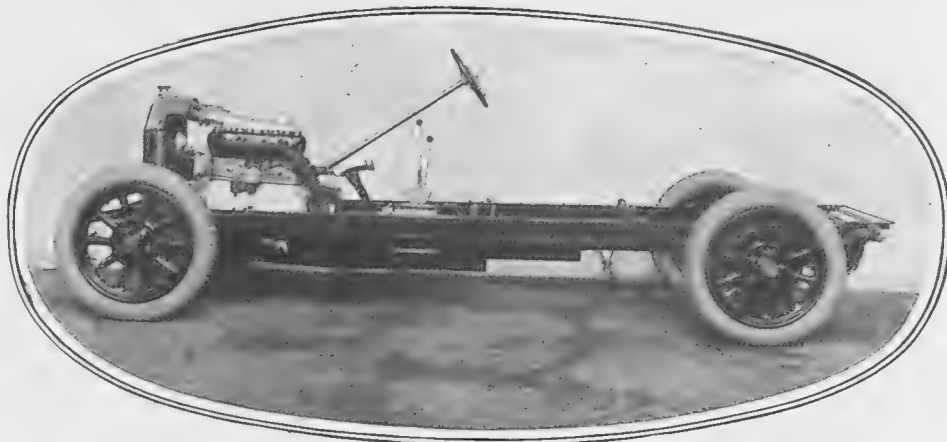
GERALD BISS.

#### DETAILS OF NOTABLE EXHIBITS.

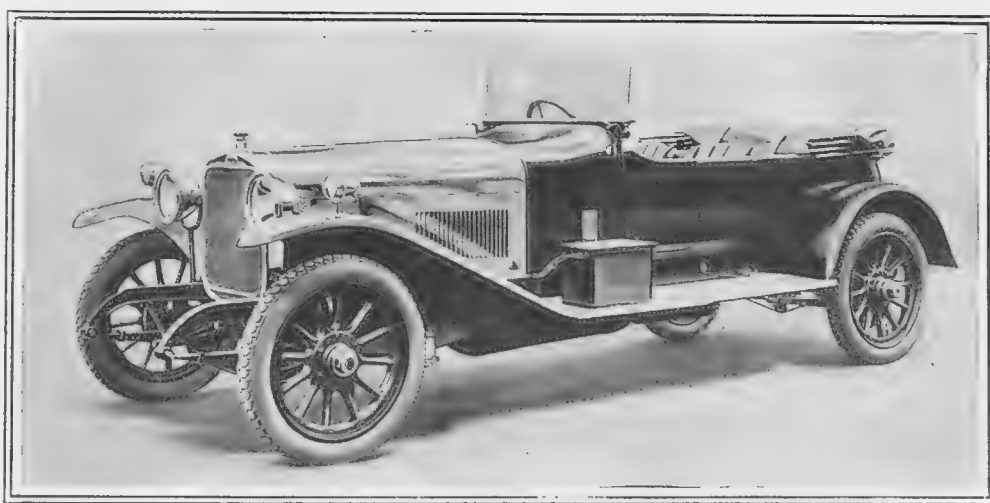
**The New Napier** Messrs. D. Napier and Son, who showed the first six-cylinder engine ever exhibited, at the Model (Stand No. 73). Crystal Palace Motor Exhibition in February 1904, and have a history of over a century of engineering behind them, were employed solely upon Government work throughout the war—mainly the production of aero-engines. Since their release they have entirely re-designed their chassis and engine, and are showing a genuine post-war model. It is a fine, clean piece of work, showing the influence of aero-practice; and into it has been incorporated all the additional equipment necessary to a car of the highest class, such as electric starter, dynamo for complete lighting

outfit, and two separate independent ignition systems. The use of aluminium in conjunction with the new design has enabled a great reduction of weight to be effected, together with a considerable increase of power, the horse-power developed being fifty per cent. in excess of the pre-war model. Throughout the whole design the greatest point has been made of weight-reduction in ratio to horse-power developed. The 40-50 six-cylinder engine is nominally "38.4" (R.A.C. rat-

ing), but gives nearly 90 on the brake, while the total weight of the chassis is only 25 cwt.—i.e., 35 lb. per horse-power developed. All the working parts of the engine are enclosed; and the valves, which are of the overhead type, are, with their simple actuating mechanism, mounted on a single detachable head and enclosed within an aluminium oil-tight cover. All the valves, both inlet and exhaust, are readily accessible and removable without it being necessary to lift the cylinders, as in the case of some overhead valve-engines. The total weight of the chassis has been reduced by several hundredweight, although a stronger chassis frame of very deep section, ensuring freedom from sag or whip, is incorporated. This lessening of weight all



TO BE SEEN AT OLYMPIA: THE CHASSIS OF THE 15.9-H.P. OPEN TOURING HUMBER.



THE SPORTS MODEL: AN INTERESTING 24-H.P., SIX-CYLINDER SUNBEAM.



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the Belsize Landaulette at once places it amongst the few automobiles of distinction. The details of its bodywork reveal the art of the craftsman builder—and underneath, worked out in fine metals, are the ideals of the engineer, a chassis of skilled design. It is one of the Belsize Victory Models, full worthy of the occasion.

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10 H.P. Coupé, £575.

and THE new 15.9 MODELS

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Great Eastern Street, E.C. 2. Branches—Edinburgh, Glasgow, Manchester, Newcastle, Birmingham, Dublin, etc.

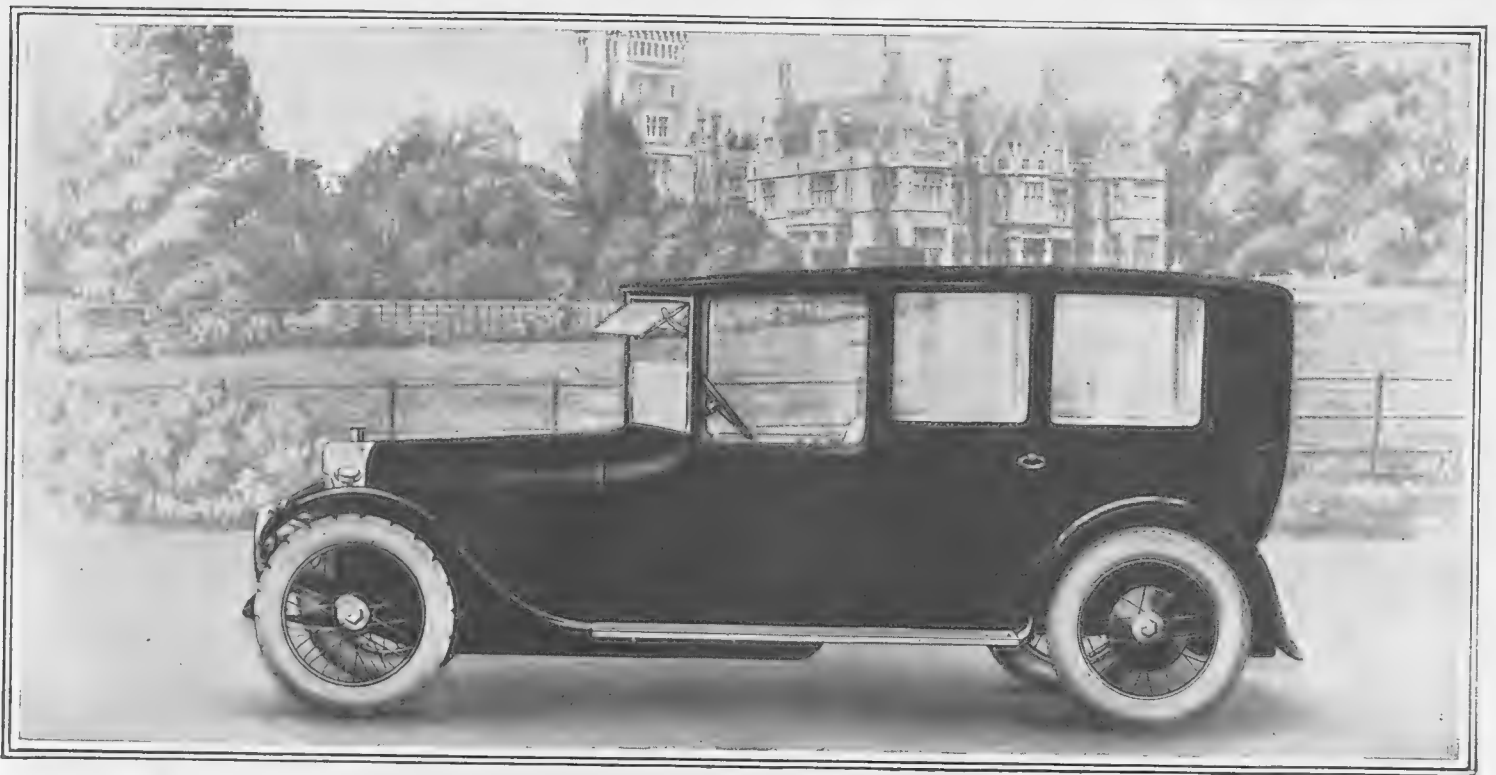


makes for increased life of tyres, less petrol-consumption, greater power on hills, and less wear-and-tear to all working parts. The special design of the engine, it is claimed, renders it silent on all speeds, with absence of vibration and freedom from any "vibratory period." A noticeable point is the central gate-change speed and brake lever immediately above the gear-box, whereby the gears (four forward and one reverse) are operated by a very slight movement of the lever through the gate, which is readily visible to the driver. The exhibit on the stand will consist of: (1) 40-50-h.p. six-cylinder Napier chassis, polished finish; (2) the same, with limousine-landaulet body (by Cunard); (3) the same, with sporting phaeton body (by Cunard); and (4) the same, with coupé-cabriolet body (by Cunard). The company, it will be observed, is only making one post-war model, and banking entirely upon it. With regard to the carriage-work, Messrs. Napier do not regard the works in which the chassis are manufactured as the best place for high-class bodies to be built, and have therefore made arrangements with the Cunard Motor and Carriage Company to specialise in carriage-work for their chassis. It may be added that the Napier Company has instituted a "special service department," in connection with which expert engineers will travel the country periodically, inspecting all Napier cars, so that clients may have the benefit of the advice of these experts and the assurance that their cars will always be running at their best.

been in a position to derive a great deal of information from its extensive experiments and experience connected with the construction of aero-engines, which is revealed in its present-day chassis. The Rolls-Royce exhibit will consist of three finished cars: (1) a cabriolet, built by Messrs. Barker, to seat four passengers; (2) a limousine with enclosed driving seat, built by Messrs. Barker, to seat seven passengers; and (3) an open car with hood and screen, built by Messrs. Hooper, to seat four passengers. With every chassis the company gives a special guarantee covering a period of three years; and during that time it contracts to send an inspector once a year to report upon each car free of charge.

**Daimler Silent  
Knight Models  
(Stand No. 75).**

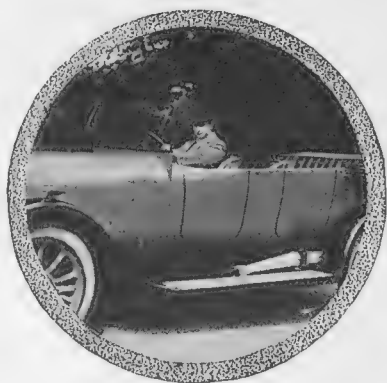
As with the Rolls-Royce, so with the Daimler Company. The big Coventry firm is relying upon its pre-war familiar "Silent Knight" slide-valve engine, with the improvements which have from time to time been incorporated since it created such a stir at Olympia a decade ago by its startling novelty; and here, too, an electric starter—in this instance the C.A.V.—has been made part of the standard equipment. This year the Daimler are only making two types of engine, both six-cylinder—the "special" 45 and the 30. In the case of the latter, however, there are two different chassis, a standard and a light one; and a special feature is being made of the latter, which has been designed especially for



WITH LIMOUSINE LANDAULETTE BODY BY CUNARD: A SIX-CYLINDER, 40-50-H.P. NAPIER—STANDARD MODEL.

**The Rolls-Royce Exhibit (Stand No. 74).** The Rolls-Royce Company, who are still busy manufacturing for the Government a new type of aero-engine of considerably higher horsepower—which naturally greatly restricts their production of automobiles—also stand on one six-cylinder engine of 40-50-h.p., as they have done for many years past; but, unlike the Napier, they are content to continue to build their world-famous chassis and to pursue their pre-war policy, which has for many years been one of a steady and continual progress by gradual improvement in their chassis from time to time, and by increasing, where possible, its efficiency and reducing its cost of upkeep to the lowest possible figure. Their well-founded contention is that it is not by innovations, new design, or radical departures that the name of Rolls-Royce has gained its remarkable reputation, but by this gradual and constant improvement of the chassis. Thus the Rolls-Royce chassis at Olympia will not be a new model; but that firm's latest production further improved. Two of the most important of these innovations consist of (1) alterations to and reduction of weight in certain engine parts, resulting in a remarkable increase of liveliness in an engine already noted for its power of acceleration; and (2) the new electric engine-starter, which is now part of the chassis equipment. Its only similarity to existing systems is the fact that the power for the engine-starter is derived from a battery, which incidentally also feeds the electric-light circuit and battery ignition. This firm claims great superiority over other electric starters in the matters of silence and efficiency, and, without going into detail, it may be stated that the motor drives the engine actually through the gear-box and main clutch; while all that is required to put the starter into action is pressure upon a knob. Naturally, this company has

the owner-driver. It is intended to carry four passengers (including the driver) as a maximum; and the wheel-base is of such a length as to accommodate either a coupé or an open body comfortably. As a four-seater, it is a full-size car in every sense of the term; but it is definitely not designed for extra seats. It is, of course, admirably adapted for use as a two-seater, if required. The engine used in the "Light Thirty" is the same as that fitted to the "Standard 30." The car is, therefore, unquestionably fast. The main object of the design has, however, been to provide a car that is capable of rapid acceleration, but easy and safe to drive on English roads, rather than one that is intended for absurdly high speeds. The brakes are as large as those on the "Standard 30" and are therefore very powerful in relation to the weight of the car. The steering is extremely light; and the general ease of control is such as fits the car admirably for use by ladies who drive themselves. The "Light Thirty" is specially sprung, and is distinguished from the "Standard 30" by a taper bonnet, which is better adapted than the parallel bonnet to the requirements of open and coupé coachwork. For once it has been found convenient to depart from the standard Daimler tubular radiator in favour of a genuine honeycomb, built up from thin tubes. It is also noticeable that there is no radiator-cap, giving the "Light Thirty" quite an "un-Daimler-like" appearance, until one gets accustomed to it. The company has been greatly influenced in the matter of this "Light Thirty" by the war, which has created not only a large number of motorists, male and female alike, who prefer to drive themselves, but equally a great many people who cannot afford the heavy expense of a chauffeur; and the whole scheme of the "Light Thirty" is to kill these two birds with one stone. On Stand No. 75, at Olympia, the Daimler Company



The ARROL-JOHNSTON Cars at Olympia (Stand 48), will include a new 15.9 h.p. model as well as the famous "Victory."

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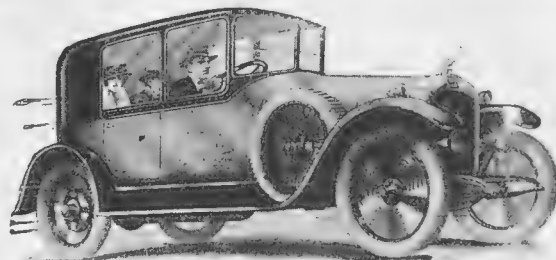
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IMAGINE a 20-25 h.p. Touring Car combining super-luxurious appointments with all the essentials of aircraft construction—speed—lightness—rapid acceleration—an', above all, *absolute reliability under all circumstances*, and you will realise just why the STRAKER-SQUIRE "SIX" is called the "Aeroplane of the Road."

As a matter of fact the new "S.S." models, no matter what body you may prefer—Saloon—Limousine—or Cabriolet, are a *development* of aircraft principles applied to road conditions, rather than a development of pre-war motor car standards.

If you desire a Car which, as one enthusiast said, is "A bird on the Wing," coupled with every conceit of the coach-builder's art, let us entertain you at our Stand, and afford you afterwards the practical test of a trial run.

OLYMPIA MOTOR SHOW—STAND No. 76.  
NOV. 7th - 15th.

§ STRAKER SQUIRE §



will be showing a "special 45" six-cylinder limousine, a "Standard 30" landaulette, and a "Light Thirty," fitted with a coupé body, by Windover. The two former are identical in coachwork and finish with the cars which created such great interest at the Paris Salon. Amongst those who have recently placed orders for Daimlers are the Prince of Wales, the Princess Royal, the King of Spain, the Emperor of Japan, and Lady Patricia Ramsay.

**The New Lanchester Model**  
(Stand No. 64).

Opposite, on Stand No. 64, will be seen another British giant, the 40-50-h.p. £1500 six-cylinder Lanchester chassis—always one of the most interesting at the Show. In 1914, in pre-

paration for the Exhibition which did not come off, this firm, which has always been to the forefront in British automobile design, had got out a new model with certain alterations and modifications, of which the most noticeable to the eye of the ordinary observer was the adoption of the conventional bonnet in front, instead of the ordinary Lanchester practice. This "1920" model is the result of the new "1914," which was never shown, modified and improved in the interim by experience and aero practice. The engine and the gear-box form a complete unit—a practice initiated by this firm some seventeen years ago; and the cylinders are cast in two blocks of three with overhead valves under an aluminium cover. There is a three-speed-and-reverse epicyclic gear, a single-plate clutch, and a special design of the main frame, together with cantilever rear-springs and electric starter, which are beginning to obtain almost as essential on most of the cars of the highest class nowadays. The Lanchester firm is showing a polished chassis and a four-seated saloon limousine. The latter is "V"-fronted, and the "V" effect is carried from the radiator over the roof and throughout the whole design of the body, including the mud-guards, and even down to the door-handles. It is a four-seater interior-drive, and specially designed for the owner-driver; and the body merges into the bonnet in such a manner as to give the impression of complete harmony of design in chassis and body. With roomy arm-chair seats and luxuriously upholstered, it promises to be one of the finest cars at the Show.

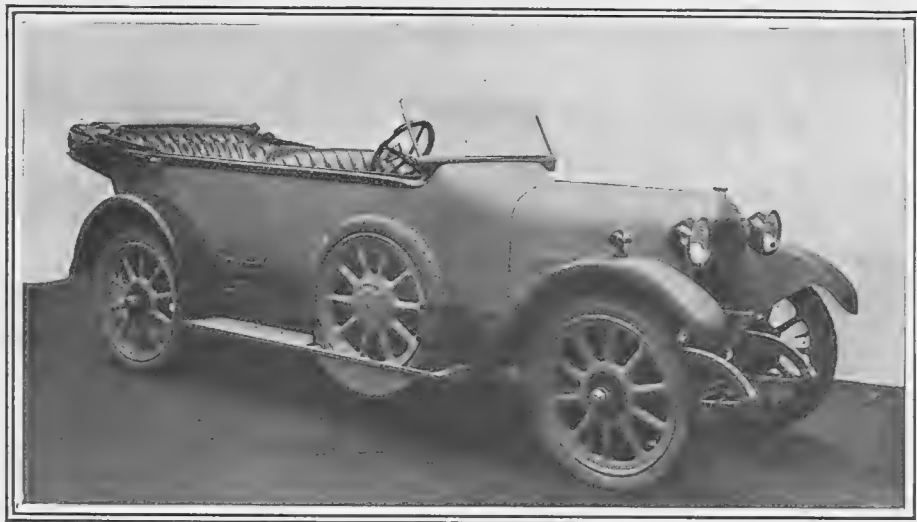
**The Twelve-Cylinder Lancia**  
(Stand No. 91).

Messrs. W. L. Stewart and Co., the London representatives of the Lancia Company (of Turin), are exhibiting upon their stand two Lancia touring-cars and the twelve-cylinder chassis which evoked so much interest at the Paris Salon. The two former have four-cylinder engines, 110 by 130 mm., with vertical

and giving the impression at first sight of being a six-cylinder with dual ignition. The three-speed gear-box forms a unit with the engine, and the whole is a very beautiful and clean piece of work, with the entire absence of external piping, which is certain of as much attention at Olympia as it received at Paris. The drive is bevel, as in the four-cylinder models; and the springing combined cantilever and semi-elliptic.

**The Vauxhall Models**  
(Stand No. 47).

The Vauxhall Company is a firm which has had the great advantage of continuous and progressive production throughout the war, having been chosen as the principal source of supply for the bulk of the Army Staff cars. At Olympia the Luton



SOLD AT £700: THE 12-H.P., FOUR-SEATER ROVER.

firm will show four complete cars, but no bare chassis. The two Vauxhall chassis for 1920 will be substantially of the same design as at present—the 25-h.p. "D" type, and the 30·98-h.p. "E" type, both four-cylinder engines. The former is 95 by 140 mm. (R.A.C. rating 22·4-h.p.), while the latter is 98 by 150 mm. (R.A.C. rating 23·8-h.p.). In many respects the two specifications are similar, but the 30·98 model is fitted with a Zenith carburetter (aero type 48 R.A.), while the former has a White and Poppé. The outstanding characteristic of the Vauxhall touring-car is its combination of great power and speed, equal almost to that of a purely racing machine, with a tractability and sweetness of running which make it very easy to handle at low speeds. With the 25-h.p. chassis, of which some hundreds have been delivered this year, and have been most favourably reported upon, a guarantee for three years is given. Both chassis are fully equipped in every detail, including electric starter and lighting installation. In addition to the four bodies on the Vauxhall stand (their own specialties), bodies will be shown by some half-dozen coach-builders in the annexe on Vauxhall chassis.

**The Crossley "R.F.C." Model**  
(Stand No. 92).

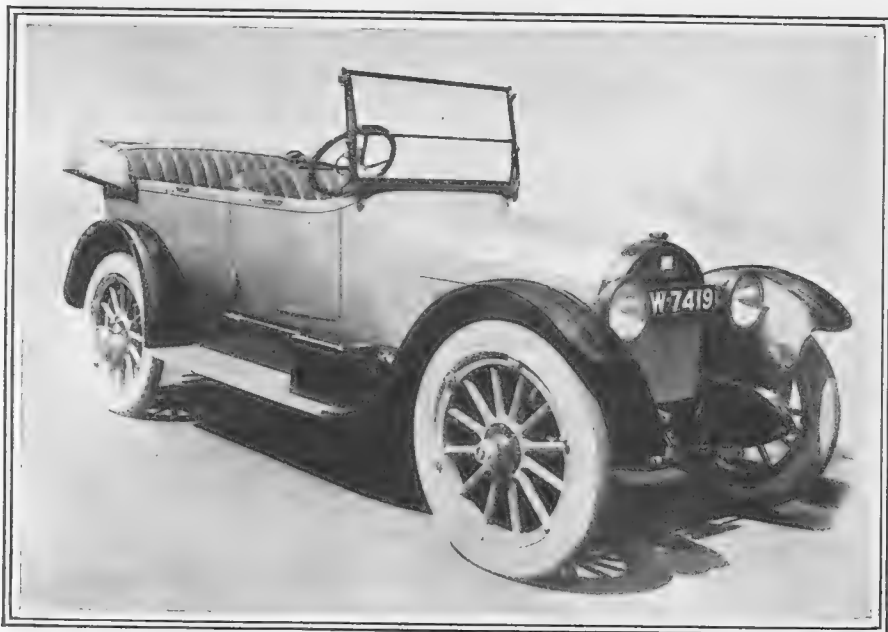
The well-known Crossley Company, of Manchester, are only showing their one famous model, the 25-30-h.p. "R.F.C.," which was so familiar

during the war as the one specially chosen for the work of the Flying Corps in the main—whence its name. It is, therefore, neither actually a pre-war nor a post-war model, but has had the advantage of practically continuous and progressive manufacture throughout the whole period of the war. The engine is a four-cylinder one; cast in pairs, with a 4-in. bore and a 5½-in. stroke, giving an R.A.C. rating of 25·6-h.p. An electric lighting and starting set, as with most of the larger and better types of car this year, is fitted as standard. It has a four-speed gear-box; and the front springs are semi-elliptic, and the rear springs three-quarter-elliptic—the latter underslung from the axle-casing; and the whole chassis is very sturdily built. On the stand will be shown the Crossleys' "Manchester" touring-car, their "Chester" landaulet, and their "London" coupé, each

specially designed for its particular requirements, with a view to the firm's standard chassis.

**The 14-h.p. Angus-Sanderson Car.**  
(Stand No. 67).

One of the earliest post-war announcements came from the well-known firm of Sir William Angus, Sanderson, and Co., Ltd., in the shape of a scheme for mass-production by gathering together the finished manufactures of half-a-dozen specialising firms with a view to producing a British-made car at a reasonable price.



A NOTABLE SIX-CYLINDER CAR: THE 18-20-H.P. BUICK.

side poppet-valves, a four-speed gear-box, bevel-drive, and complete electric starting and lighting set. One has a body by Messrs. Maythorn, of Biggleswade, and is similar to the model recently purchased by Prince Albert; and the other has a seven-seated body built in Turin by Messrs. Lancia themselves. The third is the very latest thing in multiple-cylinder design, having twelve cylinders 80 by 100 mm., with a capacity of 6032 cc., (R.A.C. rating, 48-h.p.). These twelve cylinders are a single casting in "V" form, the whole forming one block of quite normal dimensions,

At Olympia the completed article will be seen for the first time by the public. It has been on the road for some little time, and has been most favourably reported upon by experts; while the firm itself and its agents have put it through the severest tests on the road. It is hoped, now that everything is ripe, that this very promising four-cylinder British car will shortly be turned out in large quantities to meet the big demands created by its appearance. It is especially well sprung with cantilever rear springs, and nothing has been neglected to make it a first-class job at the now-days moderate price of £450. Three different types of body will be shown

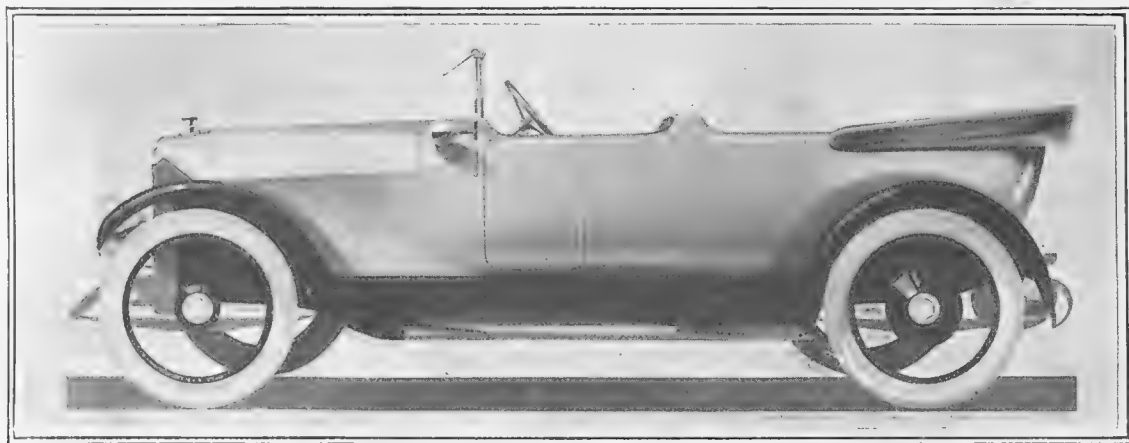


SHOWING AUXILIARY SEATS IN POSITION: THE INTERIOR OF THE CROSSLEY 25-30-H.P. "CHESTER" LIMOUSINE-LANDAULETTE.

on the stand at Olympia—a four-seated open touring-car, a four-seated coupé, and a two-seated coupé.

**The Six-Cylinder  
Armstrong-Siddeley  
Car  
(Stand No. 72).**

Another big post-war fusion of interests was that between the motor department of the firm of Sir W. G. Armstrong Whitworth and Co. Ltd., and the Siddeley-Deasy Motor Car Company, Ltd., of Coventry. This has resulted in a model which will create interest at Olympia second to none, judging from its specification and its price, which is based upon a similar principle of quantity-production to, but upon a smaller scale than, the Angus-Sanderson. The six-cylinder Armstrong-Siddeley is a car of entirely new design, embodying the experience gained during the war in the production of aircraft engines; and it develops high power in relation to the weight of the chassis, making both for speed and economy. The metal is of the highest class—much of it the same as used in aerial practice. The engine is 29.5-h.p. (R.A.C. rating), but develops a good sixty on the brake. The rear springs are cantilever, and electric lighting and starting are incorporated. The cylinders are cast in two blocks of three, and detachable aluminium jackets carry the overhead valves and rocking levers. As far as can be judged, nothing has been omitted to make it a car of the very highest class at the price of £720 for the chassis—only recently raised from the original estimate of £650—while the complete car, with an enclosed double-phaeton body, can be



25-30-H.P.: THE CROSSLEY "MANCHESTER" TOURING-CAR.

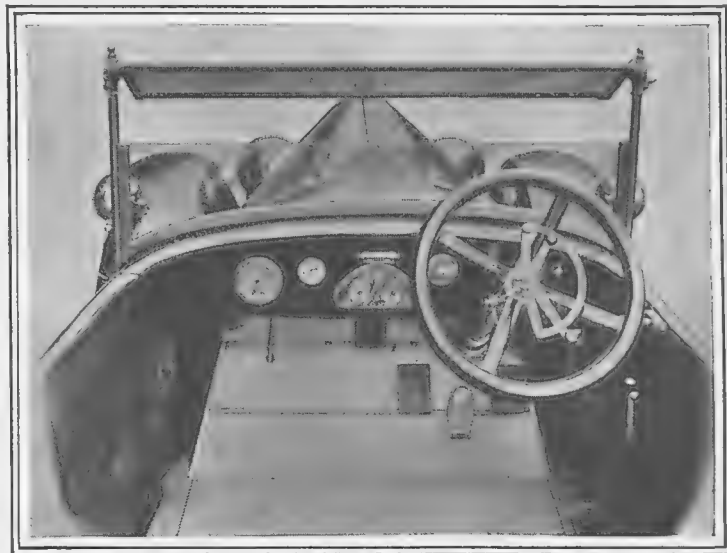
supplied, according to the latest prices, at £1000. In addition, the company gives a guarantee with each chassis, and undertakes for three years from the date of delivery to inspect each car, if desired, three times a year.

**The Sunbeam Cars  
(Stand No. 49).**

This famous Wolverhampton company are showing two types this year—a six-cylinder 24-h.p. and a four-cylinder 16-h.p., both 80 by 150 mm., the cylinders in the case of the "24" being cast in two blocks of three. In both cases all the valves are on the near side of the cylinders and are slightly inclined. Petrol-supply in both cases is by Autovac system; but in the case of the 16-h.p. the carburation is by Claudel-Hobson carburetter; in that of the "24" by S. U. The details of both engines and chassis are similar in the main, but the "24" has a specially large clutch and very long semi-elliptic front and rear springs. It also has a petrol-tank of larger capacity; and this chassis is made in two models: one with a short wheel-base of 11 ft. 4½ in., and the other with one of 12 ft. The latter is intended to take a saloon and other closed types of body, while the former is designed for open touring and sports models. Here again electric starter and lighting equipment are standard. On the stand will be shown a very handsome stream-line saloon on the long "24," and a very smart, low sporting type body on the short "24"; while on the "16" there will be a roomy four-seater, stream-line touring body.

**The Talbot-Darracq  
Amalgamation  
(Stands  
Nos. 90 and 85).**

One of the most important items of motor news this autumn has been the announcement of the amalgamation of the British firm of Clement-Talbot with the French firm of Darracq, which latter may be said already to have had British blood in its pedigree through Mr. Owen Clegg, the chief engineer and designer. Perhaps rather than the word amalgamation



THE CROSSLEY "MANCHESTER" TOURING-CAR: STEERING-WHEEL, CONTROLS, AND INSTRUMENT-BOARD.

it would be more accurate to say absorption of the Clement-Talbot by the Darracq firm, which purchased the whole of the shareholding outright. Following on top of this change in internal domestic economy, which may possibly only be the herald of others, came the appearance at the Salon of the new Talbot-Darracq, as the new model is officially to be known. This entirely new eight-cylinder product was quite one of the sensations of the Salon, although the price has not yet, apparently, been definitely fixed, in the hope of keeping it as low as possible, and at a competitive figure, by building in large quantity. This same polished, eight-cylinder chassis is sure to prove an equal draw at Olympia. The cylinders are cast in two blocks of four, set at an angle of 90 deg., with detachable cylinder-heads, and, though the engine is only rated at 20 h.p., it gives over 60 h.p. One interesting feature is that the magneto has been abolished, and the suspension of the car, with semi-elliptic springs in front, and long cantilever ones in the rear, has been reported on very favourably.

**The Swift of  
Coventry.  
(Stand No. 50).**

Only one model will be shown by this company—the new 12-h.p.

four-cylinder Swift. Besides a chassis, various complete cars are promised on the stand with the following types of body-work: (1) A two-seater (with dickey seat) open touring-car; (2) a four-seater open touring-car; (3) a coupé (with dickey seat); and



(4) an "all-weather" car. Every constructional feature has been proved efficient by a road test of over 60,000 miles, conducted by Swift experts. Through every season of the year, and along good, bad, and indifferent roads, the new pattern has been put to such tests as no faultiness in design, unreliable material, or defective workmanship could survive. The engine is all-British, made throughout in the Swift works—four cylinders cast *en bloc* (130 by 69) with

"Gargoyle Mobiloils" in one form or other—motorists, motor cyclists, airmen, tractor-users and motor-boatmen. Other specialties are transmission greases, light and heavy, in tins, kegs, and cartridges, at varying prices, and "Mobilubricant," which, despite its inelastic name, will be found to be one of the handiest and cleanest grease cartridges for regular use. Amongst various accessories are self-plugging taps for drums, brass taps for barrels, and an economical oil-pump for large users. The Vacuum Company's new chart of recommendations, applicable to practically every type and model from 1914 to 1919, will be on view for the first time, and is to be incorporated in a new edition of the booklet, "Correct Lubrication," which it is expected will be ready for distribution at the Show.

Messrs. Brown  
Brothers, Ltd.,  
Great Eastern  
Street, E.C.  
(Stand No. 236).

This well-known firm, which handles such a large number of motor sundries and accessories, has recently announced its amalgamation with Messrs.

James Thomson and Son (Motor Factors), Ltd., of Edinburgh, who have branches in Glasgow, Newcastle-on-Tyne, Birmingham, Leeds, Dublin, and London, which spells a great extension of its many activities far and wide throughout the country. Messrs. Brown Brothers, Ltd., handle the well-known Brolt electric and lighting sets, but these will be shown direct by Messrs. Brolt, Ltd., on No. 339; and, incidentally, Messrs. James Thomson and Son also have a stand only three away from Messrs. Brown, on No. 239. Amongst the many sundries which Messrs. Brown Brothers

will have on show are the Duco grease-retaining spring gaiters, Duco valve-stem lubricators, Eto. accessories and replacements for Ford cars, the Berdea automatic carburetter-control—a clever device whereby great economy can be obtained with a Ford carburetter, the Irvine-Brooks non-skids for twin solid tyres, New Departure ball-bearings for various purposes, Fastnut washers (which are claimed as representing one of the simplest and most effective means of preventing nuts from working loose under vibration), the Tapp petrol-pourer (a device which allows one to dispense with the use of a funnel), and the Central drill-protector (which enables small drills to be employed with greatly reduced risk of breakage). In addition, there will be on the stand Duco bags, belts, belt-punches, belting, body-varnishes, brushes, cigar-lighters, coils, densimeters, funnels, electric generators, horns, lamps, lubricators, mirrors, mud-guards, number-plates,



READY FOR THE ROAD: A GROUP OF AUSTIN "TWENTIES."

mechanically operated inclined valves, giving an improved and compact combustion-chamber, enclosed by side covers which are easily removable. The efficiency of the engine is maintained at a uniformly high level by forced lubrication to the main bearings by a gear pump situated in the oil-base and driven by a specially designed spiral gear from the cam-shaft. The four-speed gear-box, made of aluminium, is one rigid casting, with an accessible inspection plate, which is easily removable. Five detachable, all-steel wheels are supplied fitted with Dunlop tyres. Electric lighting set and engine-starter are included, both being the well-known "C. A. V." equipment.

Michelin Tyre  
Company's Exhibit  
(Stand No. 199).

On the Michelin stand there will be the usual exhibit of the whole of their manufactures, including the well-known square-tread, the "Semelle" non-skid, and the "all-purposes"

tyre, named the "Universal," etc., etc. Amongst the accessories on the Michelin stand there will be shown the Michelin jack, Michelin pressure-tester (a new pattern), and the Michelin air-cylinder. To the public, however, the main feature of the stand will undoubtedly be the new Michelin disc-wheel—a plain steel disc-wheel, detachable at the hub. In addition to the wheel, hubs for artillery and wire wheels, showing alterations necessary for use with the disc-wheel, will be exhibited. Demonstrations will be given of tyre fitting and detaching with Michelin wheels, showing the extreme simplicity and rapidity of the fitting of Michelin tyres by a minimum of physical effort and without danger of ripping or puncturing the tube, the cover and tube being fitted at one and the same time. In addition to the above, "Sir Bibendum" will be exhibiting his following publications: (1) "Guides to the Battlefields of France" (both in French and English); (2) a full range of guide-books (Great Britain, France, Spain, Belgium, and the Sunny Countries); (3) maps of the British Isles; and (4) maps of France.

The Vacuum Oil  
Co., Ltd.  
(Stand No. 274).

Space in Olympia not being elastic, the Vacuum Oil Company have had to exercise great skill in giving an adequate display of their many specialties. All types of motor-owners use



READY FOR THE CHASSIS: A GROUP OF AUSTIN "TWENTY" ENGINES.

pumps, radiator-muffs, switches, taps, terminals; tyre-carriers, covers, and levers; tyre-paint, patches, and plasters; valve-lifters, varnish, and voltmeters.

**Messrs. Humber,  
Ltd.  
(Stand No. 88).**

This old-established Coventry firm is showing its new 10-h.p. model, both with a four-seater and a coupé body; but the latest rather smaller and lighter 10-h.p. model, designed as a two-three-seater car, will, unfortunately, not be on exhibition at Olympia. As to their other model, the 15.9-h.p., Messrs. Humber are showing a five-seater body and a "saloon," the last a model *de luxe* priced at £1010. The 10.5 (R.A.C. rating), 65 by 120 mm., is gravity-fed; but the 15.9 (80 by 140 mm.), also a four-cylinder, has Autovac feed. Both have four-speed gear-boxes, bevel final drive, and electric engine-starting and lighting sets fitted as standard—the former the Lucas 12-volt., and the latter the "C.A.V." 12-volt. The price of the slightly smaller 10-h.p. with the two-three-seated body (not on show) is projected at £480; the 10-h.p. four-seater is priced at £530; and the coupé at £575. The five-seater 15.9 works out at £750 complete; and the price of the "saloon" has been noted above. It is interesting to observe that the weight of the new light model not on show will be three hundredweight less than the four-seater 10-h.p.

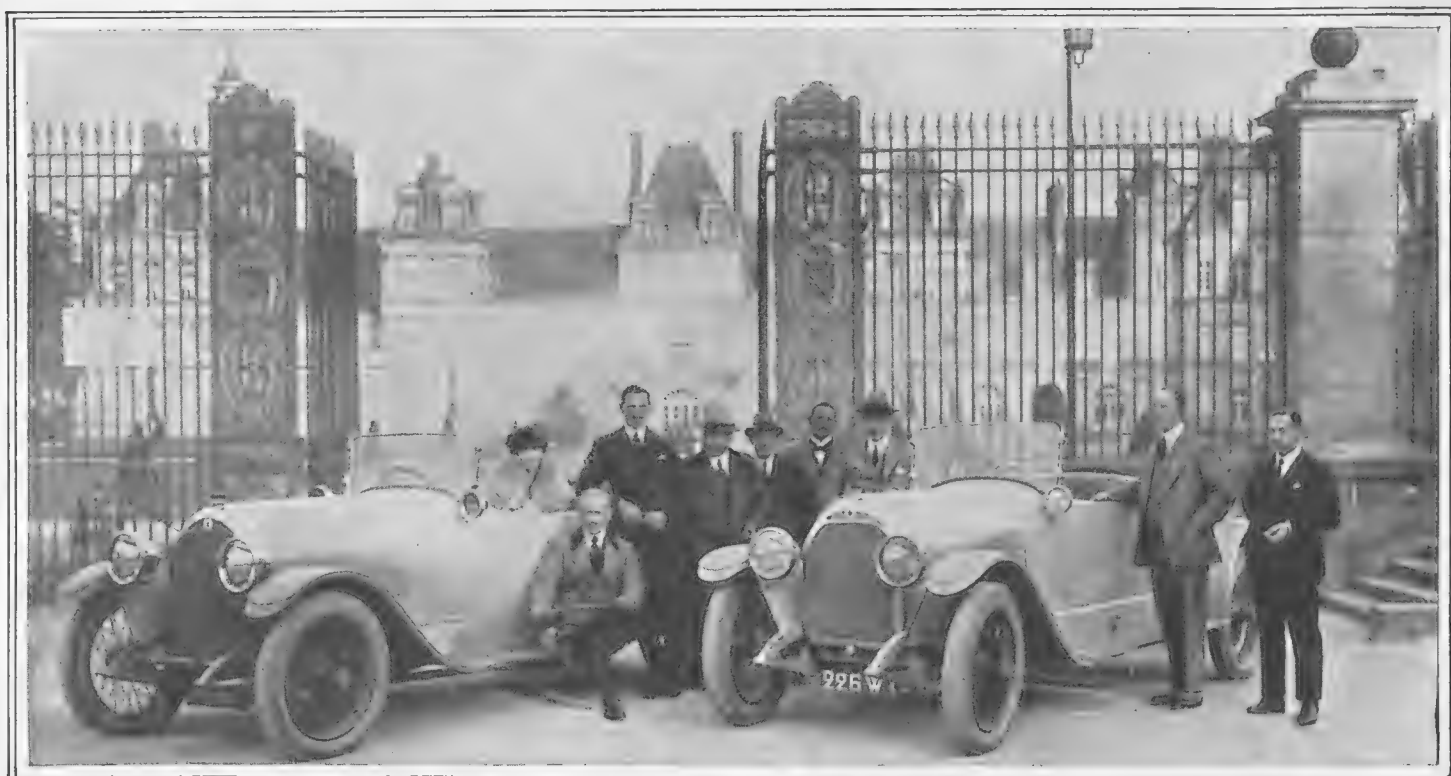
**Messrs. S. Smith  
and Sons (M.A.),  
Ltd.  
(Stand No. 345).**

This well-known firm of manufacturers of motor accessories will have a very wide range on exhibition at Olympia—probably the most complete and up-to-date ever shown; and every article is built to the highest standard of quality and efficiency, and is guaranteed by its makers to be

substituted for the existing carburetter without any structural alteration, and calls for the use of no tools except a spanner and a screw-driver. Amongst the exhibits will be special sets of Zenith carburetters and inlet-pipes, or adapters to suit Daimlers, Napiers, Darracqs, Rovers, Morris-Oxfords, and other makes.

**General Motors, Ltd.  
(Stand No. 79).**

This great American controlling company is showing at Olympia a seven-seated open touring model (painted green and upholstered in black leather) of the eight-cylinder Oldsmobile, and a chassis and a five-seated open touring model (painted grey and upholstered in black) of the six-cylinder Buick. The eight-cylinder Oldsmobile has a "V"-type engine, 27.8-in. bore by 4½-in., stroke, rated at 26.5-h.p. It has a three-speed gear-box with selective change, leather cone-clutch, a spiral bevel final drive, pump lubrication and water circulation, Delco ignition, and Delco lighting and starting outfit. The price of this eight-cylinder model, as shown, will be £850. The six-cylinder "18-20" Buick is a monobloc engine with overhead valves, and is 27.3-h.p. (R.A.C. rating), having a 33.8-in. bore by 4½-in. stroke. It also has a three-speed gear-box with selective change, spiral bevel final drive, pump water circulation, Delco ignition, lighting, and starting, and artillery wheels. But the lubrication is pump and splash, and the clutch multiple-disc dry plate. The complete car is priced £700; and the chassis, with four tyres, £560.



OF DOUBLE INTEREST: TWO OF THE NEW EIGHT-CYLINDER TALBOT-DARRACQS; AND SOME PEOPLE WELL KNOWN IN THE MOTOR TRADE.

Many of our readers will recognise Messrs. George Heath, H. B. Cook, Owen Clegg, Robert Crossley, and—in the car—Mrs. Clegg. The scene is outside the gates of Fontainebleau.

thoroughly reliable in operation. Their exhibits will include examples of the following "Smith" products—speedometers, revolution-indicators, air speed-indicators, motor-clocks, pressure-gauges, petrol-tank gauges, carburetters, starting and lighting systems; electrical, mechanical, and bulb-horns; mascots, canteens, and interior fittings, tyre-pumps, double-acting jacks; also "M.L." magnetos, "K.L.G." sparking-plugs, and Euk easy starters, etc., for which Messrs. S. Smith and Sons are the sole selling agents. Representatives of the various departments at their head office in Great Portland Street, and the managers and representatives of their depots in Birmingham, Manchester, and Glasgow will be in attendance at the stand throughout the Show. It should also be noted that, in addition to Messrs. Smith's stand (No. 354), the "M.L." Magneto Syndicate, Ltd., for whom they are the sole selling agents, will have a separate stand (No. 346) in the gallery, where all types of "M.L." magnetos will be exhibited and demonstrated. The experts of the "M.L." Magneto Syndicate, Ltd., will be in attendance at this stand during the Show.

**The Dorman  
Engines  
(Stand No. 318).**

Messrs. Dorman and Co., of Stafford, will have four of their range of standard engines on show in the gallery at Olympia, limited to this number by exigencies of space. With the conclusion of the war this old engineering firm decided to devote itself to the mass-production of standardised engines to be fitted either into old chassis or to be supplied in bulk to makers of cars. The models to be shown at Olympia are as follows: First, the 10-h.p., 97 by 100 mm. (R.A.C. rating 11.9-h.p.)—a small and compact four-cylinder engine. The cylinders and top half of the crank-case are all cast in one, and a detachable head is fitted. In the design provision is made for all the usual accessories, of which all or any may be fitted. These include magneto, carburetter, fan, lighting dynamo, engine-starter, fly-wheel, and clutch. Second, a 12-h.p. engine of the same R.A.C. rating, but with the longer stroke of 120 mm. This is a small, light, four-cylinder engine of special construction, which has already demonstrated its capabilities in various speed and hill-climbing contests. Its main framework consists of an aluminium casting; and the engine is in many ways an innovation in design, catering for the owner-driver who wants an engine which will give him exceptional advantages in speed and hill-climbing powers. Here again, as in the other engines, provision is made for all accessories. The third exhibit is a 15.9-h.p. four-cylinder engine (80 by 130 mm.), the cylinders and crank-case cast in one; a very sturdy and robust

**The Zenith  
Carburetter  
Company, Ltd.  
(Stand No. 337).**

This company is showing a complete range of Zenith carburetters for all types of motor-car engines, together with various special inlet-pipes and fittings for heating purposes. These models have not been greatly changed; but there will be shown a new Zenith for Ford cars. The Zenith can be



# Austin

## STAND 54



# OLYMPIA

On Stand No. 54, the "Austin Twenty" will be on view and will engage the special interest of serious visitors to the Show.

Freak-lovers will be the only persons disappointed after a close examination of this car.

From radiator to rear axle it is constructed for the man who seeks long, regular and economical motor service.

### THE AUSTIN MOTOR CO., Ltd.

Head Office . NORTHFIELD, BIRMINGHAM.

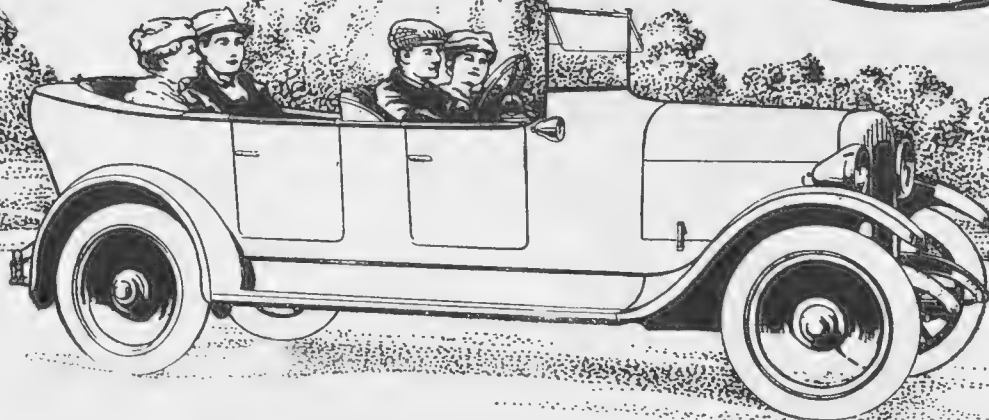
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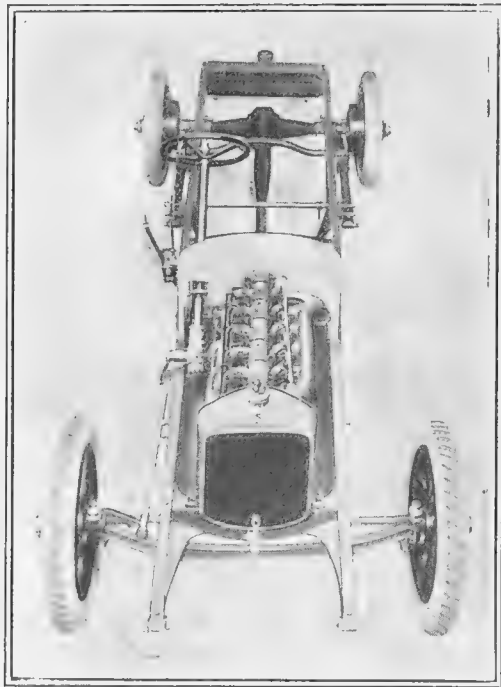
Telegrams - - - "Speedily, Northfield."

London : 479-483, Oxford Street, W.1

Manchester : 130, Deansgate,

And at Paris  
and Brussels

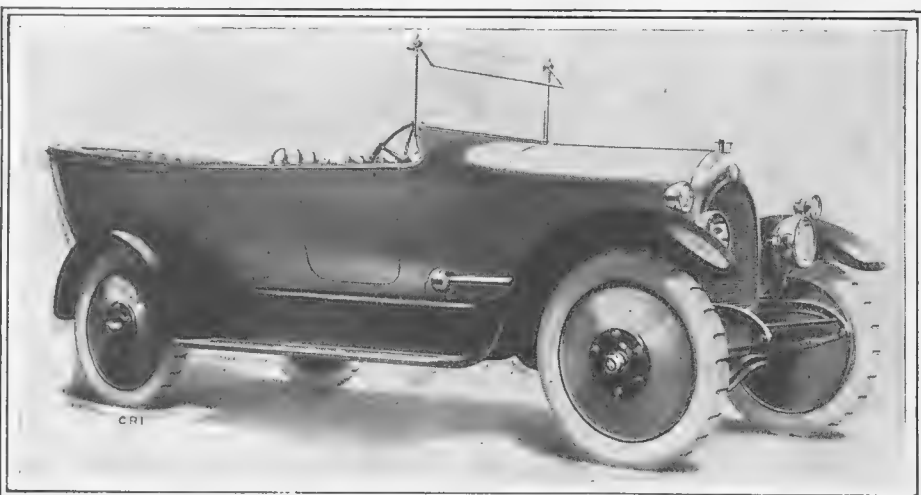




AN EXHIBIT OF NOTE: THE STANDARD SIX-CYLINDER STRAKER-SQUIRE CHASSIS.

The standard design is fitted with a special four-seater, interior-driving, cabriolet body. The driver's seat is of the arm-chair type, made to slide.

automobile design—and head of the company bearing his name, which grew to such vast proportions during the war—was practically the first British manufacturer to come into the field after the war with a big policy and a settled programme, with the result that he scooped some millions of pounds' worth of orders while others were thinking, and got straight on to the job as quickly as adverse labour conditions would permit. The consequence is that it has recently been announced that Austin cars are now beginning to come through the factory regularly and in considerable quantity. Sir Herbert Austin's policy was to bank upon a single type of chassis and an engine of adequate power, standardise, and fit the chassis with three standard types of body—an open touring-body, a four-seater coupé, and a landaulet, which will all be shown upon the stand at Olympia. This engine is one which can be frankly spoken of as already having made good in practice as well as in theory. It is a four-cylinder, 95 by 127 mm. (22.4 R.A.C. rating, giving 45-b.h.p.), with a detachable head, no valve-caps, and the inlet and exhaust pipes cast together. The change-speed and brake-lever are in the centre instead of at the side, giving "direct action" in both cases; and the engine and gear-box are a single unit. The springing is semi-elliptic, both front and back; and, as is now so prevalent, electric-lighting and starting sets are standard. The Austin, with its large output and rigid standardisation, is an example of a car of high class coming into what in these days may be termed the "cheap" category—so far as anything is cheap according to pre-conceived ideas!



A FOUR-CYLINDER, 15.9-H.P.: A CAR BY RUSTON AND HORNSBY, WITH HOOD DOWN.

piece of construction, to stand up to continual usage under heavy loads. The fourth is a 25-h.p. four-cylinder engine (95 by 140 mm.) of clean and uncomplicated design, with the four cylinders cast together, and very large water-spaces, more especially round the valves, to ensure ample cooling under strenuous conditions. The prices all make for economy; and these engines will interest motorists on a large or a small scale alike, as they can easily be fitted locally.

The 20-h.p. Austin Model (Stand No. 54).

Sir Herbert Austin, one of the real pioneers of British

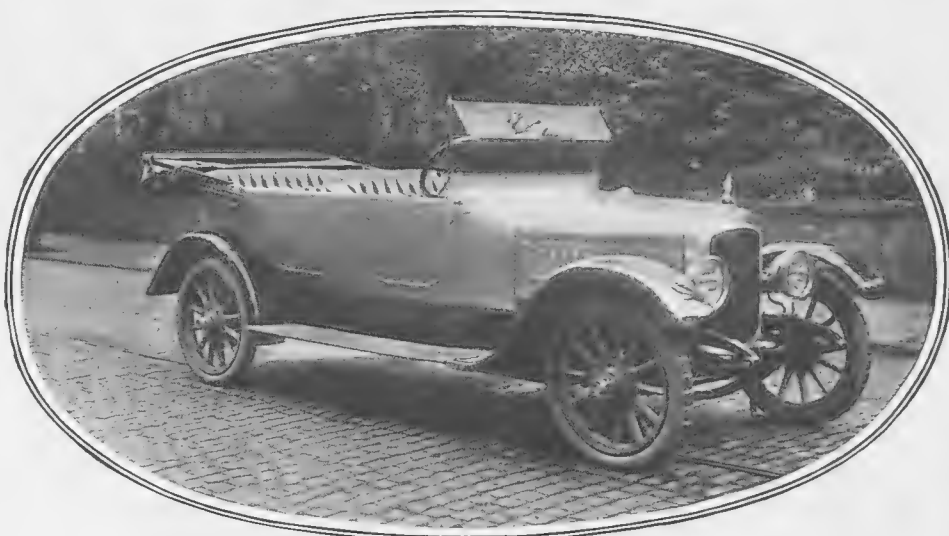
The Belsize Model (Stand No. 42).

accounts, deliveries are beginning to come through, and output is planned upon a large scale. This special model is of ample power and very flexible, with four cylinders cast monobloc (99 mm. by 110 mm.). The company call it a "fifteen," but it is, according to R.A.C. rating, 20.1-h.p., and gives considerably more than twice that power on the brake. The gear-box (four-speed and reverse, with a through drive on the fourth speed) is fitted solid with the engine, and arranged so that the inside can be taken out without disturbing the other parts. The springs are semi-elliptic back and front, long and resilient, and of the highest quality steel. The equipment includes electric-lighting set, spare wheel and tyre, hood and wind-screen, and full tool-kit and equipment (and in the case of the two-seater, dickey-seat), but the electric engine-starter is optional, and listed at £30 extra. The price for the two-seater complete is £520; and for the four-seater with full-size torpedo-body, with scuttle-dash, finished in the best style, £590. The Belsize Company give a twelve months' guarantee with each car, which can be warranted, apart from that, to live up to the old Belsize reputation.

The Arrol-Johnston "Victory," and New Models (Stand No. 48).

however, will not be definitely fixed until the Show. This new model resembles the "Victory" in the main, although not a facsimile. Both have four-cylinder engines with an 80 mm. bore;

This well-known Manchester company, apart from its heavy vehicles, is specialising upon one model with various types of body, from the two-seater to the coupé; and from the latest



GREY, WITH ALUMINIUM BONNET AND NICKEL FINISH: THE 16-H.P. VULCAN FOUR-FIVE-SEATER; WITH COMPLETE EQUIPMENT AND SMITH'S ELECTRIC LIGHTING AND STARTING.

but, whereas the "Victory" has a stroke of 140 mm., the new model has one of 120 mm. only. Again, the "Victory" model has long cantilever rear-springs, while in the new model the rear springs are full elliptic. This new 15.9, which will be seen for the first time at Olympia, will be built to a considerable extent of aircraft material; but it is, at the same time, in no way designed to supersede the very popular "Victory" model. The latter is of the new and extraordinarily light type made possible by a judicious mingling of automobile and aircraft practice, which spells a very marked decrease in ordinary running costs; whilst the aircraft material used in the manufacture of these cars is far superior to that which went to make up most, if any, cars in pre-war days. On Stand 48 will be shown two "Victory" models—one with an open touring-body to accommodate four or five passengers; and the other with the Arrol-Johnston design of owner-driver body for four persons; and two of the new models, both with open bodies of special design—the one in grey and the other in red. Both types are fully equipped, and include "C.A.V." lighting and starting sets as standard.

The New Rover Models (Stand No. 63).

The Rover Company, in addition to their post-war 12-h.p. model, are also exhibiting their 1920 8-h.p. two-cylinder light car. The total weight of the latter is only 8 cwt., so that petrol-consumption and tyre-wear are reduced



# Not showing at Olympia

but do not fail to call at 116, Great Portland St. (2 min. from Oxford Circus),  
and view the 1920

## Maxwell

The Owner · Driver's Car.

Used by 300,000 motorists, built to require the minimum of attention and repair, and to give the maximum of practical and reliable service. "Hot Spot" and "Ram's Horn" provide petrol economy and freedom from engine trouble, while in comfort and appearance this latest model satisfies the most critical.

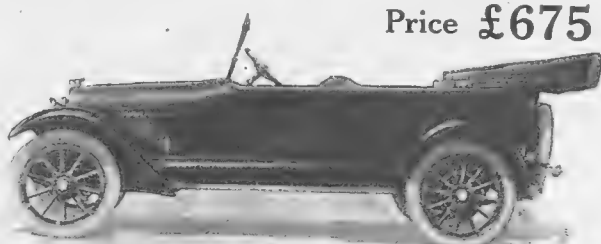


Price £458

## Chalmers

America's Favourite Six.

A six-cylinder car, smooth running and easily operated, luxurious in equipment, yet economical in upkeep. "Hot Spot" and "Ram's Horn" contribute to the complete efficiency of the engine, and make it possible to obtain the utmost power from petrol, giving at the same time an action unequalled for its velvety and trouble-free speed.



Price £675

*Book orders now to secure early delivery.*

FAMOUS MAXWELL 25 - cwt. TRUCK CHASSIS. Price, with Solid Tyres, £435.

*Further particulars will gladly be furnished by*

MAXWELL MOTORS, LTD., 116, Great Portland Street, London, W.

# BARKER

ROLLS-ROYCE SPECIALISTS

Messrs. Barker & Co. show a number of Rolls-Royce Cars equipped with special bodies.

Visit Stand **153** at Olympia,  
and Barker's Works, ten minutes away.

BARKER & CO. (COACHBUILDERS) LTD.  
66-68, South Audley Street, London, W. 1

Telephone: 7110 Mayfair

Te'grams: Mobilia, Audley, London

# BODIES

## OLYMPIA Stand 92.

The Crossley 25-30 h.p. R.F.C. Model, will be found on Stand 92 at Olympia, where every facility for obtaining full information and details of this famous model will be given to visitors.

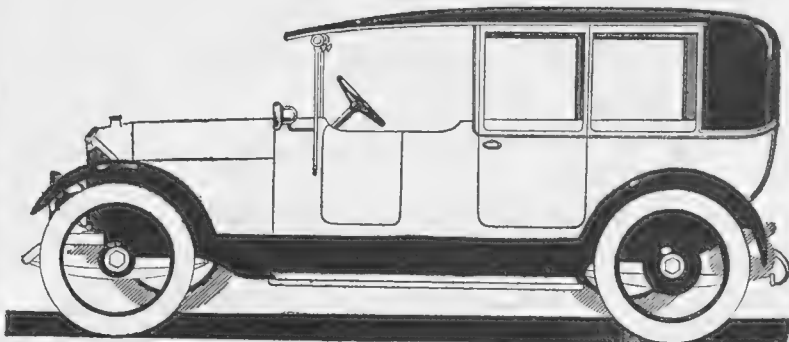
*Crossley*  
of One Engine fame

25/30 h.p. R.F.C. Model.

Chassis Price (including Electric Starter and Lighting) . . . £950

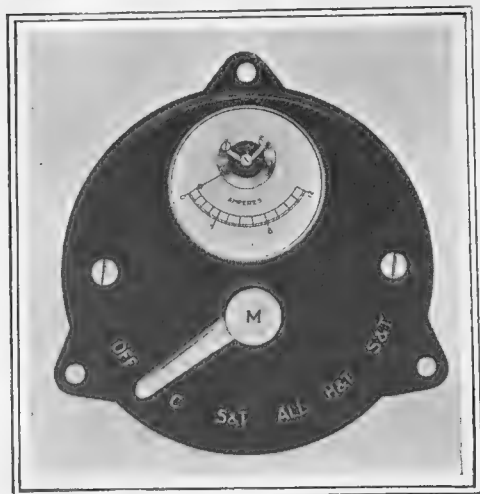
CROSSLEY MOTORS Ltd.,  
Builders of Quality Cars,  
MANCHESTER.

London Office and Service Depot:  
50, Page Street, Westminster, S.W. 1.



to a minimum, and the car is reported to be both fast and a good hill-climber. After exhaustive experiments it has been decided to fit this smaller model with a two-cylinder engine (85 by 88 mm.), air-cooled and horizontally opposed, which has been found to be the simplest, most economical and most easily operated and understood type by the average owner. This engine develops 14 b.h.p., and the

whole proposition is worked out on the best lines, for which the Rover Company has always had an exceptional name, down to cantilever springs. The whole car, complete with five detachable disc wheels, one-man hood, and the fullest equipment, including electric-lighting set, but not electric starter, is priced at £230, with a comfortably upholstered streamline body to seat two. On the stand will also be shown a two-seater 12-h.p., and a four-five-seater 12-h.p., and a three-



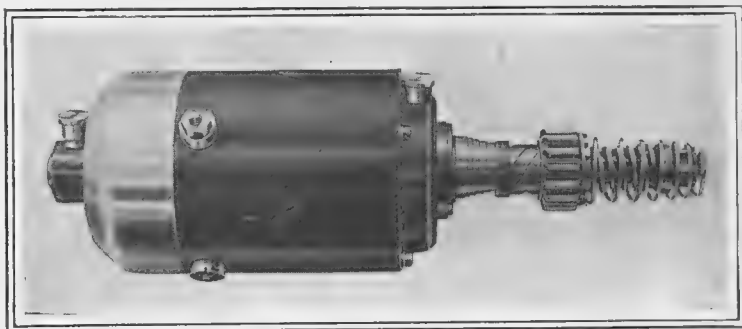
A "C.A.V." EXHIBIT: THE LATEST CIRCULAR TYPE "C.A.V." SWITCH-BOARD, NO. 11.

seater 12-h.p. limousine-coupe—the last priced at £800, and the two former at £700 and £750 respectively, the company, unfortunately, at the last minute finding itself forced to raise the price of the two open models, each by fifty pounds. The 12-h.p. model, which was the most popular British-built car in its class before the war, is in the main the same, with a somewhat more powerful engine, developing 28 b.h.p., Lucas lighting and starting set, detachable steel wheels, streamline body, and other details of equipment.

**The Straker-Squire  
New Six-Cylinder Model  
(Stand No. 76).**

It will be remembered that early in the year this old-established British firm purchased the big Government factory at Edmonton with a view to a largely increased output of cars; and the result is the new six-cylinder

model which will be seen at Olympia for the first time. Drawing upon its experience in connection with aeroplane-engine practice, this company set to work to produce a car altogether more efficient and lightly constructed than would have been possible before the war. The consequence is that it is a development in that direction rather than upon previously established lines in motor-car design; and the six-cylinder engine (80 by 130 mm.), nominally 20-25-h.p., develops 70 b.h.p., while only weighing 4 cwt. The chassis itself is exceptionally light in weight owing to the developments in alloys and aircraft steels; and, using its pre-war racing experience, the Straker-Squire Company has laid itself out to produce a super-efficient engine. The motor is a thoroughly practical and simple proposition, with independent cylinders with a special view to ensuring even thickness of the cylinder-walls. Lucas starting and lighting equipment has been fitted and standardised; and the total weight of the engine in running order, with carburetter, magneto, electric starter, generator, fan and flywheel, is only 497 lb. The front springs are semi-elliptic, and the back springs cantilever, together with Houdaille hydraulic shock-absorbers. This new model will be found full of interesting



A "C.A.V." EXHIBIT: THE LATEST 6-VOLT. LIGHT-CAR STARTER, WITH NEW PINION AND ENGAGING ACTION.

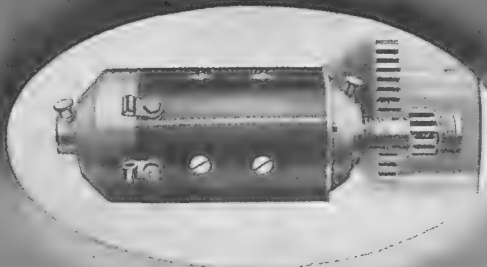
points, and on the stand it will be shown with a luxurious limousine body and with a special three-four-seated sporting type of open body with arm-chair seats. It will certainly take its place as one of the real post-war exhibits at Olympia. Of the price no particulars have been given up to the time of writing.

[Continued overleaf.]

**THE CAR FOR THE OWNER DRIVER**

**is the car fitted with  
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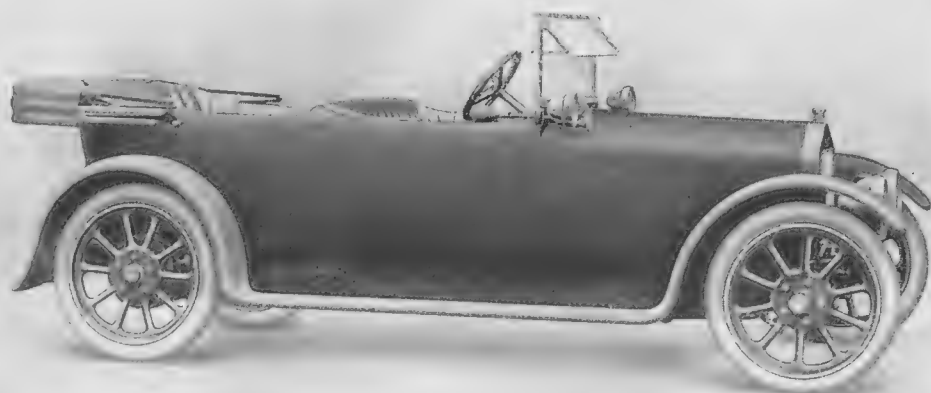


**ELECTRIC  
STARTER**

**CAVANDERVELL & CO LTD ACTON, LONDON, W.3.**

**STAND  
262  
OLYMPIA.**





The  
"WOLSELEY"  
FIFTEEN  
Touring Car

# "WOLSELEY"

The new "WOLSELEY" models constitute a complete range of modern motor-carriages for every purpose, fully equipped and ready for the road.

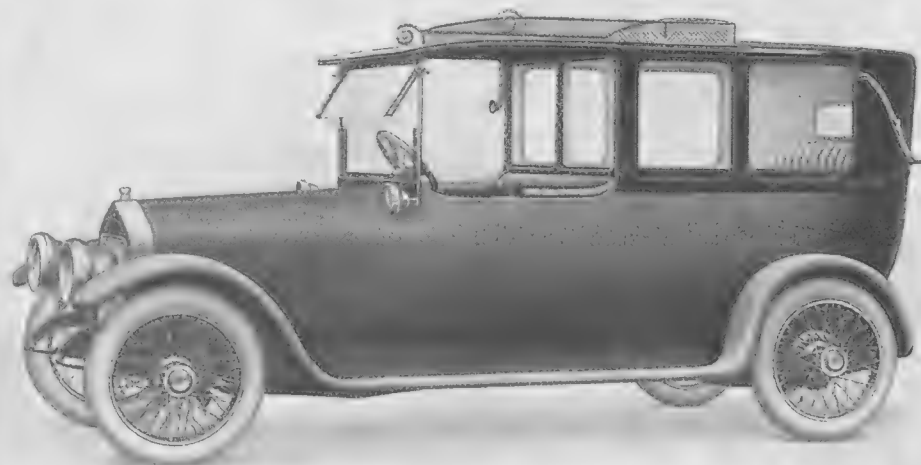
The "WOLSELEY" TEN (formerly "Stellite").

The "WOLSELEY" FIFTEEN (four-cylinder).

The "WOLSELEY" TWENTY (six-cylinder).

## STAND No. 84 OLYMPIA

WOLSELEY MOTORS LTD. (Proprietors: VICKERS LTD.) BIRMINGHAM.

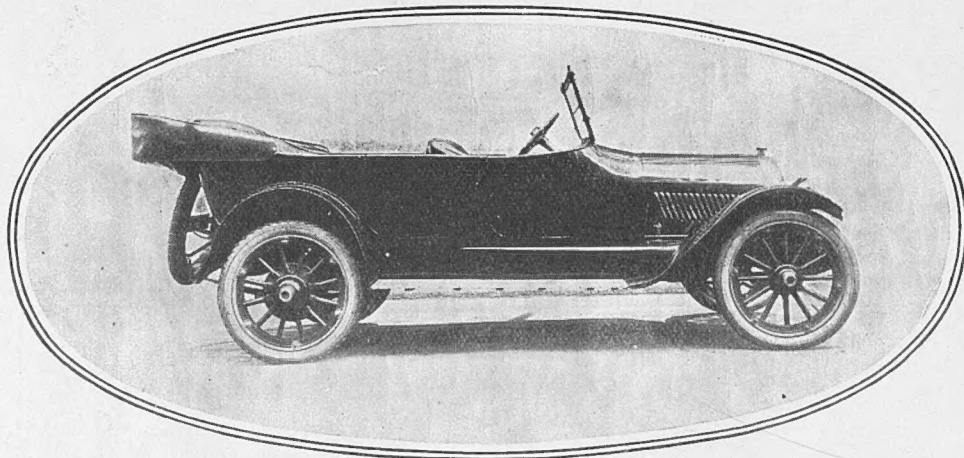


The  
"WOLSELEY"  
TWENTY  
Landalette

### Dunlop Pneumatic Tyre Co., Ltd. (Stand No. 197).

Somewhere about thirty years ago the Pneumatic Tyre Company, as it was then—the first of all tyre companies—had to use double-page advertisements to try to convince cyclists that

the pneumatic was really a revolutionary production, destined to file down the inequalities of the highway. John Boyd Dunlop, the inventor, the late Harvey du Cros, the far-seeing business man; R. J. Mecedry, editor and expert racer; A. J. Wilson, journalist and speed merchant on two, three, or four wheels, knew its pleasures and possibilities, as they had good reason to; and as fast as the original pneumatic could be manufactured, so the cycling world was converted to the use of the air tyre. Only yesterday it was considered a marvel to fit pneumatic tyres to passenger motor-cars; to-morrow will see them on motor-'buses and heavy commercial vehicles. From the start in a little workshop in Dublin down to the creation of the huge factories at Fort Dunlop, the direct descendants of the original Company have constantly progressed through all the ascending grades of pneumatic transport to the countless types of to-day's power-propelled vehicles. The Dunlop pneumatic tyre of to-day will be at Olympia on Stand No. 197. Tyres will, of course, predominate—plain, grooved and steel-studded—supported by a multitude of accessories, whose value is certified by the Dunlop stamp. Dunlops do a considerable trade in the manufacture of wheels, chiefly at Coventry, where a subsidiary company operates; and the principal make is the famous detachable wire wheel, now a standard fitting to the leading group of cars. Other patterns are the Dunlop bolt detachable artillery pressed-steel wheel, the Dunlop bolt detachable artillery wood wheel, and the Dunlop fixed type of artillery wood wheel. Visitors will be able to examine "The Dunlop Book," the best and most sumptuous guide



MUCH RECOMMENDED: THE 26.5-H.P., EIGHT-CYLINDER OLDSMOBILE.

to the British Isles ever issued; and although the price—two guineas—is apparently high, many qualified literary critics throughout the kingdom have declared that it is well worth it.

### Messrs. C. A. Vandervell and Co., Ltd. (Stand No. 262).

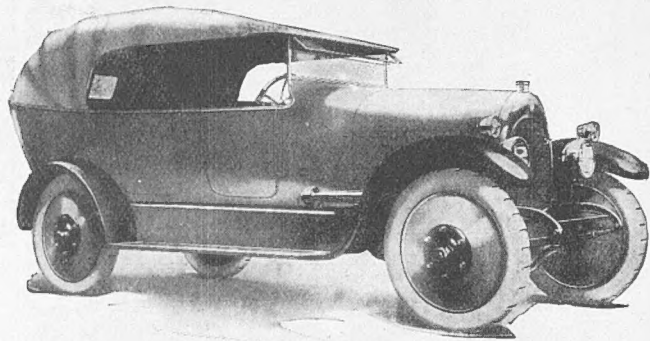
Messrs. C. A. Vandervell and Co., Ltd., the famous engineers of Warple Way, Acton, are exhibiting complete ranges of lighting and starting sets for all types of cars, including the new 6-volt. "light car" installation, which incorporates the new "C.A.V." 6-volt. starter, and a special "light car" switch-board.

A new lamp has been evolved for this particular set known as the "Combined Model," which is used in conjunction with a "dimmer" switch, and can be utilised either as a head or a side lamp, thus doing away with the necessity for a separate pair of side lamps on small cars. Another new feature will be the combined ignition, lighting, and starting sets, one of which is applicable to six-cylinder cars, and the other to four-cylinder cars. A comprehensive range of

batteries for all purposes, as well as a full range of "American Replacement" models will be exhibited; and all the components of the starting and lighting system, such as lamps, dynamos, switch-boards, etc., will be shown separately, thus allowing a better inspection than when fitted to the show-boards. The dynamos of all types will be run at various speeds; and the relative "outputs" should prove interesting. Apart from the actual lighting and starting propositions, a large assortment of interior fittings, such as roof lights, corner lights, electric horns, and, in fact, everything electrical which can possibly be required for motoring, will be on view; and there is no doubt that the "C.A.V." exhibit will be of very great interest to all visitors to the Show.

## RUSTON-HORNSBY

The Car of Quality and Value



The 16-20 H.P. Ruston-Hornsby Touring - Car demonstrates that simplicity produces efficiency. Built of best materials by engineers with generations of experience it has the reliability which comes from thoroughness. Every detail in it is entirely modern. Note some salient features—

Streamline body with concealed hood. Sliding front seats. Electric lighting and starting outfit. Pressed steel disc detachable wheels. The Marles Steering Gear.

Full Specification on application to the Sole Concessionnaires.

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**OLYMPIA  
STAND 22**

P.C.B.1

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**Evinrude**  
Motor Co. (Eng) Ltd.  
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Get full particulars by writing for Catalogue S.





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Thirteenth



International

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in connection with the Royal Automobile Club**OLYMPIA, NOV. 7-15**

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will convince you that it is a distinguished car. There is beauty in its design and finish. Its mechanical excellence is unsurpassed.

A car light on tyres, fast and perfect to drive in traffic. You will be delighted with the springing—it is the smoothest, most silent and cheapest running high-grade car to-day and to-morrow.

**Stand No. 1, Olympia**

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*Burford*  
& Co., Ltd.

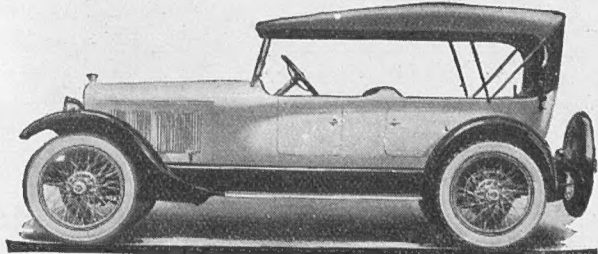
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*Further Particulars on Application.*

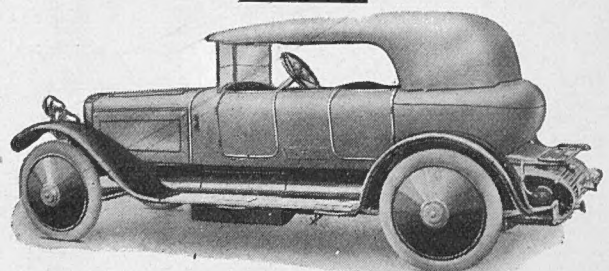
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### MODELS.

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Stand No. 75.



A Daimler 'Light Thirty,' with body by Grahame - White Company, Limited. This Car was exhibited at the Paris Salon.

**The Daimler Company, Ltd., Coventry**



NOV. 7 **STAND No 64** NOV. 15

THE **Lanchester** NEW "FORTY"

THE POST-WAR CAR OF THE SHOW



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# Peugeot

## again wins

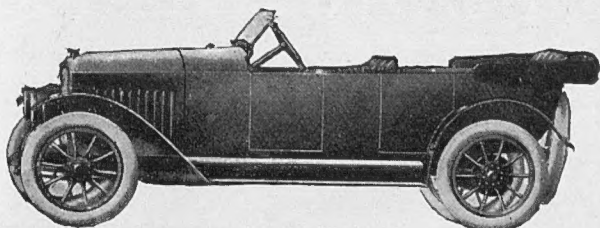
the keen admiration of all who KNOW how an automobile should be built.

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worthily uphold the great Peugeot reputation.

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